

THE ACADEMY.

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Twelve English Authoresses. By L. B. Walford. (Longmans.)

THE titles of these volumes promise, and their contents disclose, a certain amount of overlapping both in theme and treatment, which renders it fitting and convenient to review them together. The sixteen semi-biographical, semi-critical papers in Miss Hamilton's volume are described as a first series; and as *Madame de Staël* is the theme of one of the chapters, it may be inferred that the author does not intend to confine herself to writers of British birth, but that in following volumes she will deal with English, Continental, and American women writers born since 1790, the birth year of Lady Blessington, to whom is devoted the closing essay in the present instalment. The scheme of Mrs. Walford's book is narrower. She confines herself exclusively to deceased English authoresses, and selects the twelve figures that she considers most fairly representative, beginning with Hannah More and ending with George Eliot.

It must be said that of the two volumes the one by the comparatively unknown writer is in every way better than that which is commended by the name of the not undistinguished novelist. Both must, I suppose, be regarded as specimens of the craft of the book-maker: that is, neither is distinguished by the original research, the critical insight, or the charm of mere style essential to literature proper. There are, however, book-makers and book-makers—those who bring to their work all possible industry, care, and judgment, and endeavour to make it attractive as well as useful; and those who content themselves with a facile gathering together of the most accessible materials, and take little heed of grace, proportion, or finish. Miss Hamilton belongs to the first class; Mrs. Walford—it must be said with regret—has for the time allowed herself to drop into the second.

Few readers of Miss Hamilton's volume will be ashamed to confess that they have received information on many points of which they were altogether ignorant. Some folk who, like the present writer, are getting well on in middle age, may be able to look back to a nursery life edited by Mrs. Barbauld's *Hymns in Prose for Children* with their psalterian stateliness, or entertained by the delightful *Evenings at Home*, that joy of childhood fifty years ago and if they

had the run of a library containing a set of the "British Novelists" they may be expected to remember the pathos of *A Simple Story*, or the blood-curdling terrors of *The Mysteries of Udolpho*. The juniors, however, know nought of these dear antiquities; and even we seniors, who give ourselves airs in virtue of our bald heads and our non-appreciation of contemporary minor verse, may confess with shame that we should look very foolish were we asked "Who was the hero of Mrs. Opie's comedy, *Such Things Are?*" or "What were the principal merits, if any, of Lady Morgan's novel, *Florence McCarthy?*" These things may be of infinitely less importance than the sweet secret of Botticelli or the spiritual significance of Walt Whitman's *Leaves of Grass*, but they have a certain interest of their own to people who regard the studies and recreations of their grandfathers and grandmothers with any other emotion than that of half-contemptuous pity. There is, indeed, something very profitable in the study of the literary enthusiasms of the long ago, especially to those of us who have the good fortune to discover a new immortal with every return of the publishing season. Where is *Coelebs in Search of a Wife?* It has gone with the snows of yesteryear; but when the century was young and the palmy days of authorship were yet to come, its vogue was such that, in the course of twelve months, the worthy Hannah More (whose collected works Macaulay refused to review because, as he said, he "could not possibly do anything but praise her") received from her publishers no less a sum than £2000, the copyright remaining her own property. Then there was Joanna Baillie, "the immortal Joanna" as Walter Scott called her with unwitting irony.

"We behold," wrote Prof. Wilson in *Blackwood*, "floating in the cerulean vault of poetry a fair cloud that assumes a human shape, and we think of Joanna Baillie. All that a poetess should be that lady is—pure, gentle, serene, and stately. Tighe, and Hemans, and Mitford, and Bowles, and Landon are all names pleasant to the soul and not to be forgotten, but hers is the greatest of all."

Alas, for how many of our pleasant and great and unforgettable names will oblivion scatter her poppies even as she has scattered them not vainly for these!

True, Joanna Baillie has a stronger hold upon posterity than any of her company; for even Miss Mitford's *Our Village* is only read by an expiring generation; but when Scott and Wilson promised her immortality, the promise was made on the security of much more ambitious work than the simple strains of "Saw ye Johnny comin'" and "Wooded and married and a." Indeed, while Miss Hamilton's pages are a sort of lively sermon on the transitoriness of noisy reputations, many of them provide pleasant illustrations of the verse in which Mr. Watson has recently magnified his art, "Song passes not away." To the book-maker who is a mere hack, every theme is alike; and Miss Hamilton proves that this description does not fit her by the special interest and enthusiasm of which one is conscious in reading the chapters devoted to her three

song-writing countrywomen—the poet just named, Lady Anne Barnard, and Lady Nairne. Everyone even now does not know that Lady Anne Barnard wrote a second part of "Auld Robin Gray," in which Robin, after confessing that he stole the cow to drive Jeanie to despair, considerably dies, and Jeanie becomes the happy wife of her Jamie,

"Wi' a bonnie wee bairn, th' auld folks by the fire,

Oh, now she has a' that her heart can desire."

The sequel is perhaps as successful as any sequel, which is not saying very much; but even the first part might have won for its author a place in that volume of Mr. Miles's *Anthology* where we look for it in vain. Lady Nairne was certainly more prolific; and seeing how rare is the birth of a song that survives all chances and changes of this mortal life, it appears strange that this otherwise undistinguished lady should have left certainly five—"The Land o' the Leal," "Caller Herrin'," "The Laird o' Cockpen," "The Lass o' Gowrie," and "Charlie is my Darling"—which seem destined to endure as long as the language.

Miss Hamilton's ambition is a very modest one. She simply hopes that her sketches will be "found useful to many who have neither the time nor the opportunity to consult more elaborate works." This hope will certainly be fulfilled; but her book is not a mere collection of bald biographical facts, and it will appeal to another audience than that of self-educators. She makes no parade of reading; but it is evident that plenty of it has gone to the preparation of these papers, which are written in a style that, if not always absolutely impeccable, is never wanting in the charm of well-bred vivacity. There is not much criticism, but what there is has shrewdness and good sense; and occasionally Miss Hamilton's thought crystallises into something like epigram, as when she observes of Madame de Staël that "such a woman often places herself open to ridicule, but she remains above ridicule." *Women Writers* is, indeed, a book which is as creditable as it is unpretentious.

It is a matter for regret that one cannot say anything very eulogistic of Mrs. Walford's volume. That the papers contained in it may have been found informing by the readers of *Far and Near*, the periodical in which they originally appeared, is possible; but there is no justification whatever for reprinting them from its ephemeral pages. They were evidently very hastily written, and they do not appear to have been even hastily revised. Even a writer of Mrs. Walford's position cannot afford to saddle herself with the responsibility of such an utterly inadequate account of Harriet Martineau as that which appears in this volume; or to describe George Eliot's *Jubal* as a poem in blank verse. In the article on Charlotte Brontë the title of the novelist's latest work is never once correctly spelt; and from Mrs. Walford's account of the father of the family one would imagine her to be unacquainted with any Brontë literature more recent than the picturesque but not altogether trustworthy work of Mrs. Gaskell. Whether *Far and Near* is a magazine for young people I do not know; but

Mrs. Walford expresses her anxiety about juvenile reading in a manner which seems a little futuous.

"*Jane Eyre* is in no sense a book for the young, and even elder girls would do well to consult a parent or older reader before perusal."

"*Aurora Leigh*, although written in a vein of the purest nobility, is by no means a poem to be placed in the hands of youthful readers. Like the finest work of many of the finest minds, it deals with human life in its vital depths, and these depths cannot, of course, be sounded by the young and inexperienced."

"None of George Eliot's magnificent work is suitable for the very young."

Respect for the writer forbids one to describe this kind of thing by the term which most appropriately characterises it. Suffice it to say that anyone with a wholesome human interest in young people ought to be abundantly thankful if they choose for their reading such literature as that against which they are so solemnly warned. It is fatally easy to choose something very much less profitable. They might, for example, read *Twelve English Authoresses*.

JAMES ASHCROFT NOBLE.

A Visit to Java. With an Account of the Founding of Singapore. By W. Basil Worsfold. (Bentley.)

As might be inferred from the title, Mr. Worsfold makes no attempt at a systematic treatise on the great Sunda island, though, in the preface, his object is stated to be twofold: first to present to the general reader an account of "a singularly interesting country" which he assumes to be "comparatively little known"; secondly, "to provide a book which, without being a guide book, would at the same time give information practically useful to the English and Australian traveller." The work certainly contains much information useful to the traveller, and even the "account" is perhaps full enough to satisfy the average "general reader." It is at all events as complete as might be expected from a visit of unspecified date, apparently confined to Batavia, Buitenzorg, and a neighbouring coffee plantation. Obviously the author saw little of the island as a whole; and he makes so little claim to rank as an original observer that most of the descriptions of scenery, plant life, ancient monuments, as well as the chapters on the culture system, Javanese history and literature, are frankly taken from Wallace, Raffles, Leemans, and a few other standard authorities.

None of this, which occupies about three-fourths of the book, calls for special comment, though the reader should be warned that the statements on which general conclusions are based are not always to be trusted. Thus, it may be true that "when the natives have been educated and the industries of the island freed from unnatural restrictions, financial and commercial prosperity will return to Java." But it should have been added that hitherto no serious attempt has been made to educate the natives, and that in a population of 23,000,000 not more than 304,000 were receiving any kind of instruction in 1889, the

date of the latest returns. In dealing with the agricultural prospects surely some reference should also have been made to the blight (*hemileia vastatrix* and *xylotricus quadrupes*), by the combined attacks of which the Government coffee crop was reduced from about 80,000 tons in 1879 to less than 18,000 in 1887.

The coffee plantation near Buitenzorg visited by Mr. Worsfold was owned by an Englishman, who seemed to have transformed his compound into a sort of mediæval stronghold, protected from marauders by revolvers, bowie-knives, and a number of "canine pets." Of these the favourite was Bob, a real English bull-dog, "as good natured as he was ugly," who for all his good nature did once forget himself.

"One afternoon, when Master Bob was taking his siesta with his small white teeth protruding, after the manner of bull-dogs, from his black lips, and gleaming in the light, an unfortunate duck came by. Seeing the white oblong masses in the region of Bob's mouth, she very naturally concluded they were grains of rice left by the careless quadruped. Acting upon this theory, she hastily essayed to seize the morsel. The impact of her bill upon his nose woke Bob in terrible indignation. A short scuffle and a plaintive quack, and that duck's career was ended."

Nor was his wrath appeased until the whole brood was extinguished. Bob's predecessor had been poisoned by a native cook. But the planter got her "two months," and told the people he had sent for another from England, and "if they poisoned *him* I should send for six more." So Bob is presumably still flourishing. Not inaptly, the chapter devoted to the ways of this solitary Anglo-Saxon planter on the Javanese uplands is introduced with Horace's remark: *Coelum non animus mutant qui trans mare currunt*.

Mr. Worsfold writes pleasantly and sympathetically about such glimpses of Malayo-Dutch life as he had an opportunity of catching. The primitive bath-room arrangements—marble floor, huge earthen jar and hand bucket, wooden stand, and the water flowing off, but so that you never feel quite sure it does not come back again—serve to introduce a really new anecdote picked up at Singapore, where the same arrangement obtains. Here:

"A young midshipman, going to the bath-room, and being confronted by a bare interior with nothing but the big jar in the middle of it, very naturally concluded that *this* was the bath. He quickly stripped and got into it; but once in he found it impossible to get out again. After vain endeavours, he rolled the big jar over bodily, and, smashing it on the floor, triumphantly emerged from the fragments."

There is a good description of "rice-table," answering to the Anglo-Indian tiffin, but in Java a serious meal, which has to carry you on from noon till eight o'clock dinner *à la Russe*.

"The first dish, or rather series of dishes, is that from which the meal takes its name—*rice-table*. In partaking of this the visitor first places some boiled rice upon a soup plate, and then on the top of it as many portions of some eight or ten dishes as he cares to take—omelette, curry, chicken, fish, macaroni, spice-pudding, &c.; and, lastly, he selects some strange delicacies from an octagonal dish with

several kinds of prepared vegetables, pickled fish, &c., in its nine compartments."

It reminds one of the way they pile up the agony round about their facetiously-named "tender loin steak" in some of the Southern States.

It is pleasant to hear that the unreasonable reserve maintained towards the English in Batavia is breaking down before the fascinations of lawn tennis, polo, and horse racing. But Mr. Worsfold must not suppose that the Dutch race has really become acclimatised in Java because he has seen a number of boys and girls trooping to school in the European quarter of the capital.

"The majority of the Dutch residents," he writes, "are persons whose families have been settled in the island for many generations, and who look upon Java as their home. . . . Although children are sent to Holland for social reasons, the climate of Java does not require that painful separation of parents and children, which is one of the disagreeable accidents of Indian life."

But at the last Census (1889) there were only 51,000 Dutch, and "persons assimilated to them," in the whole of the East Indies, of whom 43,000 were native born. Of course, the great majority of these are resident in Java, where the birth-rate fell from 9.5 to 8.9 per 1000 between 1885-89, while the death-rate stands normally at about 34 per 1000! The "assimilated," as they are officially designated, answer to the Eurasians of British India, and form the bulk of the European civilian element. The question is, therefore, not as to the acclimatisation of the Dutch race, whose numbers, apart from the officials and military, are insignificant, but as to that of the liplaps, signos, and nannas, as the Dutch half-castes are variously called. Now, these half-castes, although intelligent, are indolent and effeminate; their families are small; and from the above quoted official statistics it is obvious that, if left to themselves, they would rapidly die out or become absorbed in the surrounding Malayan populations like their Portuguese predecessors. But points of this sort cannot be settled by those who *trans mare currunt*.

A. H. KEANE.

Old Dundee prior to the Reformation. By Alex. Maxwell, F.S.A. Scot. (Dundee: William Kidd.)

THIS volume is mainly the outcome of a laborious and exhaustive examination of the Burgh Court Records of Dundee, which begin at a much earlier date than the Council Register, whence Mr. Maxwell obtained most of the material for the *History of Old Dundee*, which he published some years ago. The first half of the book deals with the Church during its time of change, and the second with the municipal and social life of the burghers during the sixteenth century. Mr. Maxwell has adopted an excellent method in the arrangement of the "ungainly" mass of material he had to deal with. He has culled from the records the entries which throw light on each particular subject, and has combined them in separate chapters, so that the reader has before him in a connected form all the

information that can be furnished. If he is fired with the zeal of the antiquary or philologist, he may find a pleasure in the "forceful" quaintness of the language in which the old records are couched; but we are afraid that the general reader will be apt to complain that the even flow of the narrative is too frequently disturbed by quotations which might have been relegated to foot-notes or appendices. Still, even he will find the book very delightful and instructive reading; for certainly the author has most successfully achieved the modest aim he had in view, "to lift a corner of the veil that hides the dim and distant past, and throw light on the condition and manner of life of the men and women in the old burgh at a great epoch in the national history." The book is written in a clear and unaffected style; and while as a rule Mr. Maxwell allows the old records to tell their own story—and a most fascinating story it is—his own observations are always pertinent, and show that he is a shrewd critic, gifted with a sound judgment, and not without a genial vein of humour.

The earlier chapters are devoted to a description of the various churches and convents which existed in Dundee until they were ruthlessly battered down by "our old enemies of England" under Sir Andrew Dudley. This zealous reformer and iconoclast, having failed during his so-called missionary enterprise to convert the burghers of Dundee to the new faith by means of bibles, testaments, and other good English books, did what he could to convert their stately church buildings into a heap of ruins by means of English cannon balls. Nor did Sir Andrew, who was evidently resolved to give even Scotsmen a lesson in thrift, waste his ammunition; for we are told that during the earlier part of the siege he compelled the people of Dundee to bring him again as much of the shot as they could find, that he might utilise it once more in the bombardment of the town. The destruction of the magnificent church of St. Mary, with its numerous altars, founded and lavishly furnished by the various crafts, must have been a severe blow to the pious burghers of Dundee. It is evident that before the Reformation they were devoted adherents of the Church, who freely gave of their wealth to adorn its altars and to maintain the impressive ritual administered by a priesthood, the purity and devotion of whose lives appear to have won the sincere affection of the people. While Mr. Maxwell admits there may have been a few black sheep whose doings laid them open to the satire of a Lindsay or a Dunbar, he says, "we may charitably conclude that such weaknesses and vices were not general characteristics of the churchmen of the period, whose faults and vices were only such as pertain to ordinary human nature." It is pleasant to record that throughout his book Mr. Maxwell has never swerved from the genuine historical method. He has stated the facts as he found them in the records, and in the conclusions he has drawn he has never allowed imagination or prejudice to warp his judgment.

We have mentioned that the altars in the

Church of St. Mary were founded and maintained by the various crafts, but a very large number had also been founded by pious benefactors. We may well admire with Mr. Maxwell the bountiful and reverent spirit of our ancestors which led them to rear these memorials of the saints; and we believe with him that the celebration of the magnificent ritualistic service in the Church of St. Mary "could hardly have failed in guiding the devotion of humble votaries, and imbuing simple souls with feelings of reverent worship." But the seeds of the Reformation had been sown, and the full harvest was soon to be reaped. Early in the sixteenth century, Patrick Hamilton was burned at St. Andrews for denying the authority of the Pope; and even friars belonging to the religious communities in Dundee were fearlessly denouncing the corruptions in the Church; while a number of the burghesses who had been convicted of heresy escaped death by flight into England. "The knowledge of God," says Knox—who was himself at this period "put to the horn" for preaching in Dundee—"did considerably increase within the realm, and this was chiefly effected by merchants and mariners belonging to Dundee and Leith," who imported the reformed doctrines from abroad. Mr. Maxwell deplors the spoliation of the monasteries by the "rascal multitude," and blames the leaders of the Reformation because they made no effort to save those grand memorials of the patriotism and piety of our forefathers. The change wrought in public opinion by the Reformation was fully exemplified at a later period, when the people of Dundee, at one time so devoted to the old Church, tore down the timber work of Lindores Abbey, "the foster-mother of St. Mary's Church and the founder of the burghal school," to provide a roof for their tolbooth.

Mr. Maxwell has devoted a chapter to the vindication of the memory of George Wishart, about whose complicity in the plot to murder Cardinal Beaton the historians Mackenzie and Tytler have no doubt. Wishart was a very common name in Scotland, and on this ground Burton and Froude seem inclined to regard the evidence against the martyr as amounting merely to a vague probability. Though Mr. Maxwell cannot furnish complete proof of the martyr's innocence, he has certainly succeeded in bringing the charge more nearly home to another George Wishart, a relative and contemporary of the martyr. This man, who was for some years an able and energetic magistrate of Dundee, was associated with the more violent and unscrupulous enemies of the Church; and his energy and decision of character and experience in the affairs of the world show that he was more likely to take part in a daring conspiracy than the George Wishart whom his devoted pupil, Emery Tilney, describes as "courtous, lowly, lovely, glad to teach, desirous to learn, and infinitely studying how to do good unto all and hurt to none."

Mr. Maxwell's description of the social life of the inhabitants during the sixteenth century is the most interesting part of the book. It gives a vivid picture of the ordinary life and social relations of the inhabitants

of an ancient burgh during a very important crisis in the national history. While throughout the land turbulence and lawlessness prevailed, there was comparatively little social disorder and crime within the burgh. This was due in a very large measure to the system of paternal government under which the burghers lived. Though the administration of justice was rough and ready, and the punishment inflicted occasionally more severe than the offence merited, still the authority of the magistrates was rarely, if ever, impugned, and their office continued to be held in the highest honour. The viragos of that period, who would appear to have quite surpassed their husbands in vituperative power, added considerably to the duties of the presiding magistrates, and their unruly tongues could only be held in check by the terrors of the cuck-stule. The most common offences, however, were noisy brawls and petty assaults, and these were "not as in modern city life, the result of drunken orgies, for drunkenness had not yet become a prevailing vice." Their favourite tipple was claret, imported directed from Bordeaux, or home-brewed ale, of a very good quality, for the Bailies kept a sharp eye on the brewers. Indeed, ale was regarded as "one of the essential necessities of life, and the greater part of the mill power in the burgh was employed in grinding malt for its manufacture." But "*Tempora mutantur nos et mutamur in illis*." The substitution of whisky for the claret and ale on which these sturdy burghers were reared has wrought infinite woe to Scotland; and though the praises of the "barley bree" have been celebrated in immortal verse, still Mr. Maxwell has no hesitation in desiring that wine and ale should again take the place of the "evil thing" that is deteriorating the race.

The supply of food and clothing was also carefully regulated by the authorities. There was no shoddy in those days, for by the rules of the craft no weaver was allowed to ply his trade unless he were an honest and skilful workman. The cloth was made of materials so durable that it was no uncommon thing to find a burghess wearing a coat which he had inherited as an heirloom. If by his industry and thrift he succeeded in amassing considerable wealth, he might invest it in gold and silver ornaments for the adornment of his wife and daughters, for the ladies of the period contrived somehow to evade the sumptuary laws passed by Parliament to control extravagance in female attire. The rich merchant thought that it enhanced his importance when his wife appeared "hung round with jewels." But the remark of the melancholy Jacques, that

"The city woman bears

The cost of princes on unworthy shoulders," is not true of the ladies of old Dundee; for we are assured by Mr. Maxwell that they were held in high respect and performed their duties as daughters, wives, and mothers in the most exemplary fashion.

In the concluding chapters, Mr. Maxwell has furnished most valuable information regarding the rights and privileges of the various crafts, the social position of women, the sports and pastimes of the people, and

the progress of commerce and education at that early period. Modern civilisation has, no doubt, considerably improved the picture of rude simplicity which is revealed in the pages of this book, but it has blurred it sadly here and there. "The inhabitants of the modern city have had many advantages, and have made great social progress, but they may yet learn some useful lessons from the ruder and simpler people who lived in Old Dundee." We have already alluded to the havoc wrought by the invasion of whisky. Before the Reformation the craftsmen were roused to the labours of the day by the chiming of the matin bells at "four hours in the morning"; but after the Reformation morning prayers were not made so early, and it was found necessary to summon the people to work by the noise of the bagpipes. Nowadays the craftsmen and all the inhabitants of Dundee are roused by a discordant chorus of steam whistles, which make the morning hideous; and we have no hesitation in saying that a plebiscite would at once demand the abolition of the whistles and a return to the music of the matin bells or the sound of the pibroch.

The book from beginning to end is full of matter which must prove a mine of wealth to the student of history and sociology, who will ever feel grateful to the author for the laborious research which has enabled him to produce one of the most valuable contributions to the history of our ancient Scottish burghs that has ever appeared. It is to be hoped that the evening of Mr. Maxwell's life will be a long one, and that, by the welcome with which his labour of love has everywhere been received, he will be encouraged to proceed with the work which the preparation of the present volume has delayed.

G. R. MERRY.

Minutiae. By Charles William Dalmon. (Digby, Long & Co.)

If this little volume had for its chief recommendation the fact that its author's daily business is one of the least advantageous possible for any "son of Apollo," there would be no occasion to select it for particular notice in the ACADEMY. Interest in a book dependent on extraneous circumstances may be disregarded as kindly or curious rather than critical. But, at the same time, it is permissible that such interest may materially enhance the surprise and pleasure of poetic worth which would charm irrespective of any aid of the kind suggested. There is no evidence in these *Minutiae* of Mr. Dalmon's vocation; and if one were to imagine his nature and general circumstances from what is to be found in these poems, the portrait would, in superficial matters, be misleading. When we take up a book by some man of limited education and humble position, whether by a poet so excellent in his degree as, for example Alexander Anderson the surface-man, or David Wingate the peasant, or Joseph Skipsey the collier, it is natural that we vaguely anticipate some native touch of betrayal, direct or indirect. In each of the three typical "labourer" poets mentioned, there is a frank recognition of his own bread-winning work. Mr. Dalmon is

not a "labourer" in the same sense, but he is what certain people are wont to call a "menial"; and he is less fortunate than surfacemen, peasant, or collier, in that he cannot have the week-end, the longed-for Sunday, as a day of dream and for those privacies and intimacies of the mind which those value most who are most debarred. His song is a slight one, but it has a rare and sweet note. The little book has colour and fragrance, and is none the less welcome because the fragrance is delicate, evanescent; the colours of white, and silver gray, and lavender, rather than brilliant and exuberant. *Minutiae* interested me; I made inquiries, and found that the author, the apparent recluse, lover, and cultivator of rare flowers, student of Rossetti and the Italian poets, intimate lover of Italy, and the Roman Catholic mystic impassioned of the beauty and humanity of his faith, was in the humblest circumstances, and himself of lowly birth and station, and with singularly few advantages; but by a keen sympathy he has gained many secrets, from other poets as well as from nature. Slight as the following little lyric is, how suggestively Rossettian, without mere imitative skill!

"THE BOY DANTE AT A FEAST OF THE CHURCH."

I.
"In the long procession
Little Dante walks,
Carrying his lilies
On their long green stalks,
Whiter than his white robe,
On their long green stalks."

II.
"All the children round him
Sing with all their might,
Carrying their lilies
In their robes of white,
Their white lilies whiter
Than their robes of white."

III.
"He alone is silent
Of the gathering;
He waits for the angels
Up in heaven to sing,
Listens for the angels
Up in heaven to sing."

Here, obviously, is the influence of Poe as well as that of Rossetti; and if Mr. Dalmon has not read Blake, he has proved his kinship by that "white" second stanza; yet the poem is genuinely his own. Again, while in a measure derivative, what a distinctive note there is in "Astolat"!

I.
"That alder tree in flow'r
Is a white silk pavilion,
And those red poppies are
The carpet of vermillion."

II.
"A goodly place, indeed,
For Astolat's Fair Maid,
In her perfumed ceremonies,
This morning to be laid."

III.
"Now foxgloves I will pick,
For wax tapers alight,
And fern and silver birch
For clothes of green samite."

IV.
"And white cloth of Sendal
For her fair corpse to wear
And blue forget-me-nots
To sprinkle in her hair."

V.

"And here I'll wait, and make
For her most heavy dole,
While up at Astolat
They sing mass for her soul."

It is unfortunate that the first poem in the book, "The Return of the King's Ghost," is the least satisfactory. Such a line as

"Looking down on and fingering my device"

is one of the few exceptions to Mr. Dalmon's genuine artistry. He is, perhaps, at his best in those elegiac lyrics, those tributes he lays at the feet of the men whom he hails as masters—Rossetti, Browning, Tennyson, Philip Marston. The last-named seems to have keenly touched his personal and poetic sympathies. In his sonnets, too, he shows a deft touch, particularly in the fine one: "Ecce Ancilla Domini." Yet, after all, it is in the lyrics that he is most individual, even when, as in the haunting "May," he recaptures a lost strain. There is an interesting rhymeless one, "A Bough of Tulip Tree," beginning:

"I am watching the moon-shimmer play
On a tulip-tree bough, in full flow'r,
Hanging over a nunnery wall,
And just stirr'd by the softest of winds."

But in the supremely difficult art of writing rhymeless lyric verse Mr. Dalmon is not yet at ease. Though a veiled melancholy, like a white nun (to adopt a favourite image of the author), pervades *Minutiae*, there are joyous and light-hearted strains as well, as the blithe "Aurora's Footsteps" or this pretty fantasy,

"LITTLE JULIET AS 'CHERRY-RIPE'."

I.
"Juliet as 'Cherry-Ripe'
Now let your fancy loose,
And fancy she has taken
Some of her cherry juice;
To touch her soft, white cheeks
And her bewitching lips,
Her muslin skirt, silk hose,
And satin slipper-tips."

II.
"We'll fancy she is going
To meet her Romeo,
In the Verona palace
She lived in long ago;
And though it's centuries
Since the two last met,
No doubt as 'Cherry-Ripe'
He'll know his Juliet."

III.
"The nightingales will sing,
And Romeo will be
As in the olden time,
Upon the balcony:
And 'Cherry-Ripe' will bring,
With Juliet's love and dower,
A soul as white and sweet,
As any cherry-flower."

It is to be hoped that Mr. Dalmon will find life open for him happier perspectives than he seems to anticipate in one of the last poems in the book, "The End is Failure." Almost the only touch of bitterness he betrays is in this poem:

" . . . how many cling
To life, and curse the dreams that make them
sing?
God knows, if, when they sink beneath the mould
The end is failure."

Let him take heart, for surely the song that he has to sing is worth singing.

WILLIAM SHARP.

TWO BOOKS ON ECCLESIASTES.

Der "Prediger Salomonis" in historischer Beleuchtung. Neue Forschung nebst Text, Uebersetzung, und Erklärung. Von D. Leimdörfer. 2. Auflage. (Hamburg: Fritzsche.)

Der griechische Einfluss auf Prediger und Weisheit Salomos. Von P. Menzel. (Halle: Kaemmerer.)

ECCLESIASTES continues to exert a remarkable fascination, and is still a fruitful mother of children. To the extensive literature of the book previously published in Germany has been lately added an edition of the Hebrew text, with introduction, translation, and commentary from the pen of Dr. D. Leimdörfer. The special novelty of the work is the attempt to connect Ecclesiastes with Alexander Jannæus (circa 105-79 B.C.), and with Jewish history in the time of this monarch. The superstructure which Dr. Leimdörfer has reared rests virtually on a clause of Ecc. iv. 14, which the A.V. renders, "For out of prison he cometh to reign." This, it must be admitted, may seem at first sight suitable to the case of Alexander Jannæus; for, as is seen at once from Josephus (*Ant. Jud.* xiii. 12), on the death of his brother Aristobulus, he was released from the bonds in which, apparently through fear, his brother had kept him. But beyond this clause (which, in accordance with the context, may be interpreted in a quite different manner) there is nothing in favour of the application to Jannæus. As to his being "old," he was but forty-nine when he died; and his ability is quite out of harmony with the description, a "foolish king, who will no more be admonished." Such a description is not justified by the savage cruelty of which he was guilty, when, at the end of his six years' war with the Pharisees, he ordered some eight hundred of his opponents to be crucified or impaled, and before death had terminated their sufferings, their wives and children were slaughtered before them, he and his concubines at the same time feasting in full sight of these atrocities (*Jos. Ant. Jud.* xiii. 14). But, according to Josephus, this sanguinary outrage was fully successful; for he had no further trouble from the same quarter, and reigned afterwards with perfect tranquillity at home. His prudence is shown, also, by his dying advice to his queen Alexandra, who, following his counsels, was enabled to occupy the throne till her death, nine years later, at the age of seventy-three.

If Ecclesiastes were specially concerned with Jewish history in the days of Jannæus, we might reasonably expect to find some indication of the fierce struggle between the Sadducees and Pharisees which had then, as Dr. Leimdörfer admits, reached its highest point. But for such indication we search through Ecclesiastes in vain. Our author has, however, a remarkable explanation. The author of the book was a moderate Pharisee, who practised the *suaviter in modo*. Instead of hurling anathemas at the theological negations and corrupt morals of the Sadducees, he was content with such exclamations as "vanity of vanities," and he preferred to

clothe his allusions in an enigmatical dress. Whether such an explanation is satisfactory it is scarcely necessary to say. But Dr. Leimdörfer goes further than this. He is enabled to suggest a name for "the great unknown" who wrote Ecclesiastes. The probable author he finds in the Pharisee Simon ben Shetach, who is said to have been brother to the queen of Jannæus, Salome, or Alexandra. Ben Shetach prudently suppressed his name, adopting the pseudonym Koheleth. If he had done otherwise, his book, like Ecclesiasticus, might have been excluded from the Canon. As to his calling himself "king," not only did he exercise a most powerful influence in his own time, but it is also a custom of the Talmud to give the title "king" to great Rabbis. Dr. Leimdörfer admits that a difficulty presents itself when Ben Shetach is introduced quoting Ecclesiastes, just as he quotes Proverbs or Isaiah; but the difficulty, he thinks, is not insuperable. And probably it is not more serious than other "difficulties" which encompass Dr. Leimdörfer's theory. Against any theory which places the composition of Ecclesiastes in the first century before the Christian era, stands, among other evidence, the important fact that the book contains no mention or indication of the Jewish sects. As was remarked by Ewald, the position of Ecclesiastes is at the dividing of the ways. The possibility of both Pharisee and Sadducee may be discerned, but as yet neither the one nor the other has emerged.

Considerations of space forbid the discussion of Dr. Leimdörfer's translation and commentary. But, with respect to his historical theory, we may quote a remark made by Prof. Driver in his recently published *Introduction*:

"Jewish scholars are often exceedingly clever and learned, but they are somewhat apt to see things in a false perspective, and to build upon superficial and accidental appearance extravagant and far-reaching hypotheses."

Dr. Menzel's treatise was, it appears, a dissertation for the Doctorate in Philosophy at Halle, the portion relating to the apocryphal Wisdom—or at least the substance of it—having previously achieved success as a prize essay. The author freely admits the influence of Greek thought on Wisdom, but strongly denies such influence in the case of Ecclesiastes. The considerable amount of attention given by Dr. Menzel to the alleged Graecisms, suggested, now a century ago, by Zirkel, appears scarcely necessary, in view of what he himself says concerning the very scanty proportion of the parallels which would now be recognised. There was, perhaps, more reasonable ground for discussing E. Pfeiderer's unfortunate attempt—as it seems to me—to trace a special connexion between Heraclitus and Ecclesiastes. In saying this, it is not at all necessary to deny that there are in Ecclesiastes traces of Heraclitean influence, exerted indirectly and through the medium of the Stoics. The real question with regard to Greek influence on the book may be said, indeed, to be mainly concerned with the philosophy of the Epicureans and Stoics. This being so, we might not unreasonably expect from

Dr. Menzel a pretty full discussion of the evidence which has been adduced with regard to this particular matter. He admits the reasonableness of the expectation, but tells us that he suppressed what he had written on meeting with an article by Kleinert, published some years ago (1883) in the *Studien und Kritiken*, which was partly concerned with the work on Ecclesiastes by the present writer, and to which I had written no reply. On reading this article, Dr. Menzel felt that for him to refute the post-Aristotelian theory would be like employing "the feeble art of an Epigonus" (*die schwache Kunst eines Epigonen*) for the purpose of "warming up again an excellent meal." It is matter for regret that this excessive modesty on the part of Dr. Menzel has deprived us of his contribution to an important controversy. As to my not answering Prof. Kleinert's review, I may say that the article did not seem to me of such a character as to require reply. Certainly I did not recognise that its arguments and objections were especially valid and unanswerable, and the opinion formed at the time is confirmed by a renewed reference. I find no attempt to grapple with the argument in its full strength; and the objections, moreover, are not entirely relevant. Thus, with regard to the important word *holeloth*, "madness" (Ecc. ii. 12 *al.*), to argue that it does not denote madness, in the Stoic sense, because the word itself, or the verb from which it is derived, may be employed with an ethical connotation, is beside the mark. The Stoic wisdom, to which this "madness" stands opposed, was pre-eminently ethical; and the moral element in *holeloth* was fully admitted. The Old Testament words denoting "madness" are not numerous; and certainly there is none which could more accurately represent the Stoic conception. In order to the refutation desired by Kleinert and Menzel, it would be necessary to answer the argument derived from the congruity of the post-Aristotelian theory with historical fact, and with the remarkable circumstance that, while Stoicism and Epicureanism had their origin at nearly the same time, Stoic and Epicurean doctrines, or what appear to be such, present themselves together in Ecclesiastes. With regard to this contemporaneity, the seemingly designed contrast in the third chapter is especially noteworthy. If, however, the full force of the argument is to be realised, this and other particulars must be regarded in relation to the whole chain of evidence. Moreover, Kleinert and some other writers would have done well to keep before them what is the real question at issue. Though it is affirmed that Ecclesiastes shows clear and unmistakable indications of Greek influence, yet it is at the same time maintained (if I may be pardoned for self-quotation) that "the author of Ecclesiastes, in accordance with his practical aim and object, does not deal so much with pure Epicureanism or with pure Stoicism, as with those various philosophical opinions which were promulgated in the Jewish schools of his day." Dr. Menzel's theory is, that of the two philosophical books, Ecclesiastes and Wisdom, Ecclesiastes marks the point of departure out of pure Hebraism, and Wis-

dom that of entrance into the new Hellenistic world. This may be regarded as a pretty theory; and, if the facts do not entirely accord, there is a time-honoured method for dealing with obstinate and recalcitrant facts.

THOMAS TYLER.

NEW NOVELS.

Mrs. Juliet. By Mrs. A. W. Hunt. (Chatto & Windus.)

The Heir Presumptive and the Heir Apparent. By Mrs. Oliphant. (Macmillans.)

Wolfenberg. By William Black. (Sampson Low.)

Many a Year Ago. By Mrs. Herbert Martin. (Ward & Downey.)

Jean de Kerdren. By Philippe Saint-Hilaire. Translated by Mrs. Waugh. (Fisher Unwin.)

Silhouettes of American Life. By Rebecca Harding Davis. (Osgood, McIlvaine & Co.)

MRS. ALFRED HUNT has, I think, achieved in *Mrs. Juliet* some measure of the success which her uncanny magazine stories led one to think possible. This novel should have considerable popularity with those who are willing to dispense with genius of the very highest order in their fiction. Its chief fault is the shifting of interest which takes place in the second volume. The first part is mainly devoted to a clever, if not particularly original, study of character; that of a Mrs. Caradoc, or, as she preferred to style herself, Mrs. Slingsby Caradoc. This lady is a millionaire, owing her wealth, like Felix Holt's mother, to the sale of a patent medicine. She is ambitious to shine in Society; and her malapropisms, her vulgarity, and, above all, her career as an art-patron, are sufficiently diverting. Mrs. Hunt is at home in the art-world, and uses her knowledge to give local colouring to the background of her story. The essential meanness of Mrs. Cradock's nature comes out in the domestic tyranny which makes the life of her niece Juliet a burden. Halfway through the book Mrs. Cradock is lost to us. She is poisoned, in fact, under circumstances which throw some suspicion upon Juliet. And then we are launched upon the seas of sensation: glorified sensation indeed, but still sensation. A clever criminal sees in Juliet a likely victim. He entangles her in a singularly ingenious plot, which only breaks down on the eve of success. But one can hardly believe that any one, who had once been falsely accused of the use of arsenic, would have let herself be led into exactly the same position again with quite the simplicity that Juliet displays. And the villain, M. Pierrepont, is by no means so good a character study as Mrs. Cradock. He is not sympathetic; there is too much of Rochester in him for the modern taste; and the soul of goodness which becomes apparent at the end is surely make-believe. The discomfiture of Pierrepont and the wind-up of the story are brought about in a somewhat hackneyed fashion, by the re-appearance of a husband from beyond seas, to whom Juliet was married by a confiding

clergyman in an early chapter. In spite of these and many other blemishes, *Mrs. Juliet* is a fresh piece of work, and free from the grosser faults which beset sensational fiction.

One knows what to expect in these latter days from a new novel by Mrs. Oliphant: an introduction to the best of county society, skilful arrangement of incident, and an absolute art in spreading nothingness thin over the orthodox three volumes. With those who dislike the problems of life and shun psychology, desiring only the mildest scratching of the imagination over afternoon tea, *The Heir Presumptive and the Heir Apparent* will probably be as popular as other works from the same talented pen; those who believe in the novel as a branch of literature, and prefer to be brought face to face with the verities, will be less gratified. An ill-natured woman marries the younger brother of a bachelor peer, aspiring to the reversion of his title. She has a plain companion, a friend of her childhood, whom she bullies mercilessly, until the elderly peer, from compassion and esteem, marries the plain companion. Under the stress of envy, the ill-natured woman sinks to various degrees of crime. She attempts to frighten her rival at the moment of confinement. She does her best to poison the heir while he is on a bed of sickness in her house. These plots naturally fail, though without any public reprobation of the offender. Such a story, like most commonplaces, is presumably capable of artistic treatment. Only with Mrs. Oliphant the characters are such puppets; their sins and their sufferings are hopelessly unconvincing. The emotional situations are touched with a heavy hand, and could by no means have come about. The background is filled in with slightly sketched figures, of whom the best that can be said is that they compare favourably with the principal actors. In spite of the protest which Mrs. Oliphant makes against such an assumption in her preface, it is difficult, when one remembers some of her early work, to avoid the conclusion that the error of over-production—the foe alike of commerce and of literature—has in her case too proved fatal.

Mr. Black's stories of travel are faithful to a familiar type. Of old it was a phaeton, yesterday a house-boat, to-day a steamship. In *Wolfenberg* we make once more the acquaintance of those delightful women Queen Titania and Peggy; and once more the inevitable love-story threads its way through scenes of quiet humour and passages of description a thought too frequently and deliberately introduced. Only this time Mr. Black has chosen to give his love-story a tragic ending. Amelie Dumaesq is beloved by the famous painter, Ernest Wolfenberg. He is married unhappily, but she has promised to devote her life to the pursuit of art, and the brightening of his lot. Unfortunately, during the voyage she becomes fascinated by a young Russian, Paul Hitrovo, and persists in her determination to marry him. Hitrovo turns out to be a scoundrel, and Amelie dies, leaving her real lover's life a wreck. There is power in the portrayal both of the heroine and

of Wolfenberg; yet one cannot help feeling that the self-sacrifice demanded of the girl was one that no man could ask or accept; and, on the other hand, that the character of Hitrovo, as painted, is by no means one that would be likely to attract an ardent impulsive nature like Amelie's. Such artistic blemishes go far to mar the serious interest of the story. For the rest it is brightly and gracefully written, and the adventures of the minor personages are invariably diverting. But is there not a touch of caricature in the portrait of Miss Penguin, the "passionate poetess"?

Many a Year Ago is a readable and pretty story, of which the scene is laid about a hundred years back. It deals with the fortunes of the Rev. Stephen Wingate and his family. Stephen Wingate is a beautiful character. He is a scholar and divine, of gentle and studious temper at home, but with the sterner virtues of an inflexible conscience and a power of righteous indignation in face of oppression and public wrong. His idealism leads him first to give up his living on account of religious scruples, and then to write a pamphlet which lands him in prison. Mrs. Martin describes very tenderly the troubles and privations into which this unconquerable spirit leads his family. Another excellent character is Wingate's friend, Samuel Dixon, of Gray's Inn, a shabby, generous old bookworm and pedantic poet. Dixon is the lover, in an absurd, old-fashioned way, of Miss Anne Wingate. But Anne has another lover—Godfrey Featherstone—and her woes are complicated by his absence and the fear that he has forsaken her. This is all, of course, happily explained at the end; Godfrey and Anne are married, and Mr. Wingate is released only to die of prison fever. Mrs. Martin's sympathy with her characters and the graceful style in which the book is written give it a genuine charm.

Jean de Kerdren is a love-story of the purest type. The hero, a young Breton naval officer, marries Alice de Valvieux from a chivalric impulse. He believes himself wedded to the sea and no longer capable of love; but accident makes him a witness of the humiliations which Alice, beautiful and an orphan, has to undergo. He does not realise that she, on her side, is genuinely in love with him; nor does he discover this until, in the intimacy of married life in a country chateau, his own heart has been won. The dawn of passion, under the sweet influences of woods in summer, is told as a delicate and beautiful idyll. When the lovers understand their happiness, it proves to be but transitory. Alice develops the seeds of consumption, latent in her family; and Jean beholds with despair that she is irrevocably passing from him. He recalls his old life at sea, and carries his wife away on a yacht, in hope of deferring the day of departure. She dies at the end of the voyage in sight of land. Jean has vowed the remainder of his life to the service of the Church, and Alice's last hours are spent in embroidering flowers upon a white stole for him to wear. The story is sentimental, sometimes to absurdity; but there are French writers who have the genius of sentiment-

ality, and M. Philippe Saint-Hilaire is of them. And his methods have the charm of contrast with those prevalent in the modern literature of his nation. The book has been rendered into graceful English by Mrs. Waugh.

The short story appears to have its vogue in America, as in England. Even Mr. Henry James is credited with an intention of devoting himself in future to that branch of fiction; and the success of Miss Wilkins's sketches has called up many successors in her particular field. Mrs. Harding Davis's *Silhouettes* unite some of the characteristics of *A New England Nun* with others familiar in the pages of Bret Harte. You have, on the one hand, the portrayal of an arbutint provincial life, with its narrow outlook and monotonous ideals; on the other, studies of half-savage psychology, reaching most often to the primitive elements of human nature, and streaking those sophistications with the red paint of barbarism. Of the dozen stories which make up the volume, the three best are "Anne," "The End of the Vendetta," and "Tirar Y Soult." "Anne" is a tale of disillusion. An elderly woman has carried through the years of marriage and domestic struggle the memory of a girlish love. At last, stifled in the home atmosphere, she makes an aimless effort to escape, only to meet the poet-lover of her dreams, and find him grown coarse and sordid, an affront to her every instinct. The subject of "Tirar Y Soult" is the generous self-sacrifice of an elderly fop for the sake of the girl he loves; while "The End of the Vendetta" depicts the struggle of human kindness with the conventions of traditional hatred. Mrs. Davis's work is very unequal. Side by side with these stories, all in their way powerfully drawn, are others where she seems to be writing without any very definite conception of the idea to which she wishes to give a form. Like most American writers, she impresses one as being in a crude stage of her art: on the hunt for her method, rather than mistress of it.

EDMUND K. CHAMBERS.

SOME VOLUMES OF TRANSLATION.

The Works of Xenophon. Translated by H. G. Dakyns. Vol. II. (Macmillans.) If no man is a hero to his *valet de chambre*, yet a classic author is generally admirable in the eyes of the man who translates him. Mr. Dakyns has a hearty admiration for Xenophon, which has survived even the task of drawing out a list of that writer's deficiencies of style and matter. The second volume of Mr. Dakyns's translation contains the *Hellenica Books III.-VII.*, *Agésilas*, the *Politics*, and *Revenues*. The minor writings are of a curious interest; but the main thing, of course, is the rendering of the *Hellenica*. Some discussion of the character of the *Hellenica* leads on to a very judicious estimate of the position of Xenophon among the historians of Athens. Mr. Dakyns holds the *Hellenica* itself to be a composite whole, made up of three main portions—viz., (1) the *Sequel* to Thucydides, and (2) the *Hellenic History*, which itself falls into two parts, distinguishable by style and date of composition. It is a series of separate "studies in contemporary history, the design, method, and manner of each composition varying with the political point of view

of the historian at different periods of his long life, but never dishonestly or disingenuously." But the book is not only variable in views, it is also incomplete in its survey of events; and Mr. Dakyns seems to hesitate between two theories about it. One would teach that there was "an earlier and fuller *Hellenica*," of which large fragments have been lost. The other is that the work was never finished, and that our text is, in part, an outline. Xenophon's attention and energy were drawn off from the task of completing the book by the fact that he was writing so much else. "It is a question whether even Thucydides himself would have made his work so supremely good had he had, to use a common phrase, so many irons in the fire." If—and it is a very large if—we are not to be satisfied with what we have, the latter suggestion is the more plausible. Mr. Dakyns is doing scholarship a real service, no less by ventilating these questions about Xenophon, than by giving us a complete translation. His rendering of the Greek is careful and accurate; and he supplies maps, analyses, and all necessary information. The following is a fair sample of his style, from *Hellenica*, v. 4. It describes part of a celebrated episode, the liberating of Thebes from Spartan despotism. The text is that of Sauppe.

"Supper was over, and thanks to the zeal with which the master of the ceremonies responded to their mood, they were speedily intoxicated. To their oft-repeated orders to introduce their mistresses, he went out and fetched Melon and the rest, three of them dressed up as ladies and the rest as their attendant maidens. Having brought them into the treasury of the polemarchs' residence, he returned himself and announced to Archias and his friends that the women would not present themselves as long as any of the attendants remained in the room, whereupon they promptly bade all withdraw, and Phyllidas, furnishing the servants with a stoup of wine, sent them off to the house of one of them. And now at last he introduced the mistresses, and led them to their seats beside their respective lords. It was preconcerted that as soon as they were seated they were to throw aside their veils and strike home. That is one version of the death of the polemarchs. According to another, Melon and his friends came in as revellers, and so despatched their victims. That over, Phyllidas, with three of the band, set off to the house of Leontiades. Arrived there, he knocked at the door, and sent in word that he had a message from the polemarchs. Leontiades, as chance befell, was still reclining in privacy after dinner, and his wife was seated beside him, working wools. The fidelity of Phyllidas was well known to him, and he gave orders to admit him at once. They entered, slew Leontiades, and with threats silenced his wife. As they went out, they ordered the door to be shut, threatening that if they found it open they would kill everyone in the house."

Here, we may observe, after "he introduced the mistresses," *ἡ* is omitted, "the mistresses, as he said they were"; and the force of the perfect *κεκλιῶσθαι* is hardly preserved by rendering "ordered the door to be shut." "To be kept shut" or "to be shut and stop so," seems required.

Horace's Satires, I. With Translation by E. R. Wharton. (Parker.) The peculiarity of this translation is that it is, so far as possible, verbatim. That is to say, Mr. Wharton has "endeavoured to translate every distinctive word in the same way wherever it occurs, and to avoid translating any two Latin words in different places by the same English word." This is, of course, a counsel of perfection which it has been found impracticable to maintain absolutely. While *liber* has always been rendered "frank," and *mens* "idea," and *tristis* "sullen," a few common Latin words have required no less than four English synonyms: e.g., *moveo*, "move," "lift," "toss," "degrade"; and several three: e.g., *sto*, "stand,"

"stand still," "succeed." On the other hand, *leviter*, *molliter*, and *temere* have all had to be rendered "lightly"; and both *jus* and *lex* as "law." In Supplementary Notes are given some idiomatic versions which the translator would have preferred, if they had not violated his fundamental rule. How lightly he can dance in fetters may be seen by a quotation of the very dozen lines:—

"How is it, Maecenas, that no one lives content with the lot which either thought or chance has given or brought him, but each praises those who follow opposite ways? 'How fortunate the trader is,' says the soldier heavy with years, whose limbs are broken by hard work; on the other hand, when the south wind rocks the ship, the trader thinks 'Soldiering is preferable: why, they meet, and in the course of an hour comes quick death or glad victory.' At cockcrow, when the client knocks at his door, the master of laws and statutes praises the farmer: he who has given bail and been dragged from country to city shouts 'Happy they only who live in the city.'"

Though this is good idiomatic English, it must be admitted that it becomes more intelligible on turning to the original Latin, printed on the opposite page.

Poems from the German. Translated by C. M. Aikman, with Preface by Prof. Georg Fiedler. (Sonnenschein.) Prof. Fiedler believes that "the interest in German literature is steadily growing in England," but that it is too much limited to "writers of the classical period and their immediate successors": in fact, that contemporary German literature is ignored. Hence he has lent the help of his pen to introduce Mr. Aikman's very pleasant and readable translations from German poets, mostly subsequent to the "classical period," though the first four are from Goethe and the fifth from Schiller. The rest are from Chamisso, Uhland, W. Müller, Rückert, Herwegh, Heine, Freiligrath, Scheffel, Ferrand, Giebel, Hamerling, Keller, and Sturm. Prof. Fiedler may be right in his strictures on our limited study of German, but he seems to forget one of its main causes. Lord Beaconsfield said of our leisured classes that "they know only one language, and they never read": the reading of foreign literature is not done by the leisured, but by the busy, who give to it what time they can, not what they would—hence come incautious estimates like the one quoted on p. vii. from Mr. Gladstone. We should be slow to condemn a German who knew no English literature but the Elizabethan, or one who knew his Byron but not his Browning. Still, Prof. Fiedler's short sketches of such writers as Scheffel, Giebel, and Keller, are timely and useful reminders to us that prophets who have honour in their own country deserve attention from us. Mr. Aikman's versions are very agreeable reading. We dislike the verbose explanation (p. 47) of a little gem like Uhland's "Auf den Tod eines Kindes"; and we think he fails, as most would fail, in giving the full force of Schiller's prolonged sigh, "Die Ideale": his version of Chamisso's "Das Crucifix" moves stiffly. But, on the other hand, the version of Freiligrath's "Der Liebe Dauer" is very skilful and pathetic—witness the last three stanzas (p. 70, *Er aber sieht . . . und Klagst!*)—

"But he—he sees you not—nor comes
To your embrace, nor hears you call;
The mouth you kissed shall never say,
'I willingly forgave thee all.'
'Tis true, he did forgive you all
Long since, but many a tear first fell
For you and for your bitter words—
But, hush! he rests, and it is well.
Love while you can, love while you may,
Love on! the hour is nigh at hand,
The hour is nigh when you with tears
Must sorrowing in the graveyard stand."

We would fain have seen more of Geibel than the two poems on pp. 88-91—judging, that is, from Prof. Fiedler's glowing account of him.

Italian Travel Sketches, &c. By Heinrich Heine. Translated by Elizabeth A. Sharp. (Walter Scott.) This selection from Heine's works consists of the second volume of the *Reisebilder*, minus "The Baths of Lucca," and plus "The Tea Party," a mildly humorous anecdote of no importance, to which are added eight letters on the "French Stage," and an appendix on George Sand. The letters—which Mrs. Sharp calls "confidential," although they were written for and appeared in a public print—are even now interesting. They express Heine's opinions and ideas concerning Dumas (*père*), Victor Hugo, George Sand, Frédéric Lemaitre, Edmund Kean, Rossini, Meyerbeer, Berlioz, Liszt, &c., and things theatrical in general, as well in England and Germany as in France. The time—1837-40—is identical with that of Thackeray's *Paris Sketch Book*; and there are differences and agreements between the two humorists, which are at once entertaining and significant. For the translation, not much is to be said: there are too many downright mistakes arising from imperfect knowledge of German idiom, and too many awkwardnesses due to imperfect perception of meaning and deficient power of expression in English. At p. 8 there is a passage which would almost persuade one that Mrs. Sharp is unfamiliar with "Macbeth." And what shall be said to the following sentence from p. 200?

"[The Lord] will, from time to time, repulse the prayer of the arrogant Philistine, as once from the judgment-seat."

The original has:

"Die übermüthigen Philister wird Er von Zeit zu Zeit in ihr Gebiet zurückdrängen, wie einst unter den Richtern." [From time to time he will drive back the overweening Philistines to within their own boundaries, as of old under the judges.]"

The translator of Heine, moreover, in addition to considerable linguistic attainments and a wide sweep of literature, must possess a somewhat minute acquaintance with Heine's life. For want of this qualification—or in forgetfulness—Mrs. Sharp, at p. 188, makes her author responsible for the following nonsense:

"You know how, without having solicited it, I have been placed before the German Diet by 'Young Germany,' and how I have, till this present day, vainly requested my dismissal."

In the original:

"Sie wissen wie ich vom Bundestag . . . beim jungen Deutschland angestellt wurde, und wie ich," &c.

The allusion is to the manner in which, by its resolution of December 10, 1835, the Diet (*Bundestag*), by placing Heine's name at the head of a list of writers whose works were proscribed, gave him a *quasi* official position; and the sentence, to be intelligible in English, must run somehow thus:

"You know how I was appointed to the headship of the 'Young Germany' party by the Diet, without any solicitation on my part, and how I—&c."

We believe Mrs. Sharp to be a new hand, and will therefore take the liberty of saying that in spite of all our fault-finding she need not be discouraged. As a translator of Heine, her work is not, on the whole, inferior—so far as we are aware—to that of any previous labourer in the same field; only one does wish to see a translation from the German equal to the best of those done by classical scholars from Greek or Latin.

NOTES AND NEWS.

AN important heraldic work, upon which Mr. W. H. St. John Hope, assistant secretary to the Society of Antiquaries, has for some years been engaged, is to be published by Messrs. W. Griggs & Sons. It consists of a series of chromolithographic reproductions of the stall-plates of the Knights of the Garter, affixed to the back of their stalls in St. George's Chapel, Windsor, in accordance with the statutes of the Order. Executed on plates of copper, engraved with the arms of the Knights, and enriched with gold, silver, and enamels of various tinctures, these plates form a singularly rich and beautiful series, illustrative of mediaeval heraldry in its decorative aspects. The volume is to reproduce eighty-six of the earliest of them, dating from the Plantagenet period, 1348-1485, and including the forty-five plates set up by Henry V. about 1421 in memory of deceased Knights, of whom no memorial then existed on their stalls. It is proposed to follow up the present volume with a second series, reproducing the plates of the Tudor period, 1485-1603. Mr. Hope furnishes an historical introduction to the book, and descriptive notes on each example; and the work is, by special permission, dedicated to Her Majesty the Queen, the Sovereign of the Order of the Garter.

MISS OWEN'S curious collection of stories of Indian and negro folklore will be issued immediately, by Mr. T. Fisher Unwin, under the title of *Old Rabbit: the Voodoo and other Sorcerers*. Mr. Charles Godfrey Leland contributes an introduction; and the volume will be profusely illustrated by Miss Juliette A. Owen, sister of the author, and Mr. Lewis Wain.

MR. A. H. SAVAGE LANDOR, traveller and artist, who read a paper on Japan at the last meeting of the Royal Geographical Society, will publish, with Mr. John Murray, a volume entitled *Alone with the Hairy Ainu: or, 3800 miles on a pack saddle in Yezo, and a cruise to the Kurile Islands*. It will be illustrated with a map, and with numerous reproductions of the author's drawings.

MESSRS. CHAPMAN & HALL will publish, before the end of the present month, *The Emancipation of South America*, being a condensed translation of a work by General Mitre, the first president of the Argentine Republic. It will be illustrated with maps.

MESSRS. ASHER & Co. will publish shortly an English translation of the *Recollections of the Life of the late Werner von Siemens*, the well-known electrician, and brother of Sir William Siemens. The German original, which appeared in December last, has already gone through two editions.

MR. S. O. ADDY, author of the *Sheffield Glossary*, issued by the English Dialect Society in 1888, is engaged upon a work dealing generally with the history of Sheffield, which he proposes to call *The Hall of Waltheof*. His aim has been to make out the condition and settlement of Hallamshire from the earliest times, chiefly by the help of ancient remains, field-names, language, and customs. For example, he infers an Irish element in the population from the still existing Scotland Feast, and a Jewish quarter from Jehu-lane. The book will be handsomely printed, and illustrated with ten aquatints and numerous drawings; and it will be issued to subscribers through Messrs. W. Townsend & Son, of Sheffield.

MESSRS. CASSELL & Co. will shortly publish a story of adventure by the Marquise Clara Lanza and Mr. James Clarence Harvey, entitled *Scarabeus: the Story of an African Beetle*.

MESSRS. WILLIAM ANDREWS & Co., of Hull, are commencing a new series of original stories under the title of "Andrews's Library of Popular Fiction." Mr. Lloyd opens the series with a novel called *The Children of Chance*, dealing with literary and artistic London.

A *Pauper Peer* is the name of a serial story by Mr. Fitzgerald Molloy, which will begin its course through Messrs. Tillotson's newspaper syndicate next month.

A *Look Around and other Poems*, by Mr. John Fulford, is the title of a volume of verse announced by Mr. Elliot Stock for immediate publication.

A NEW series of "Teachers' Bibles" is about to be issued by Messrs. William Collins, Sons, & Co., Limited. As an addition to their Reference Bible, a supplement, entitled "The Bible Readers' Manual," edited by the Rev. Dr. Charles H. H. Wright, will be bound up with it. This new volume comprises articles by scholars in this country and America, and will also include an index of subjects, a concordance, a gazetteer, and a series of maps prepared under the supervision of Major Conder.

MESSRS. STRATHERN & FREEMAN, of Glasgow, have in the press a treatise in twelve chapters, entitled "The Socialistic Utopia," by Mr. Hugh MacGregor Campbell, which is at present running in the pages of the *Scottish Pulpit*.

MR. G. MORETON, of Setley, Brockenhurst, Hants, proposes to reprint the works of Thomas Law, non-juror and author of *A Serious Call*, following the nine volumes in which the collected edition was issued in 1762, the year after his death. In order to bring them within the reach of all, the price will be only 2s. 9d. per volume, post-free.

It is intended to publish in pamphlet form the paper on "Birds of Omen in Shetland" which Mrs. Saxby read at the inaugural meeting of the Viking Club last October. Subscribers should address themselves to Mr. A. W. Johnston, 38, Beaumont-street, Marylebone.

In the next issue of the *Religious Review of Reviews* will be commenced a series of articles on charitable institutions. Among the first to be dealt with are the Additional Curates' Aid Society, the Church Pastoral Aid Society, and the British Orphan Asylum.

NEW editions of Prof. Max Müller's *Introduction to the Science of Religion and India, what can it teach us?* have lately been published in the "Silver Library" of Messrs. Longmans & Co.

MESSRS. GRIFFITH, FARRAN & Co. are re-issuing their "Ancient and Modern Library of Theological Literature" series in a new style, bringing out the volumes at intervals of a fortnight. The old red cloth has had to be abandoned on account of the increased cost of binding, and the books will henceforth appear in paper boards of a gray colour, with a label pasted on the back. The first two volumes, *A Kempis's Imitation of Christ* and *St. Augustine's Confessions*, are now ready.

THE English Dialect Society's volumes for 1892 have been sent out to the members this week. They consist of the first volume (A to F) of a Glossary of Northumberland Words, by R. Oliver Heelop, of Newcastle-upon-Tyne and Corbridge; and a Grammar of the Dialect of Windhill in the West Riding of Yorkshire, by Dr. Joseph Wright, deputy professor of comparative philology at Oxford. Dr. Wright's account of the phonology and accidence of "one of the most interesting of the Yorkshire dialects" is illustrated with a series of specimens, phonetically rendered; and there is a copious glossarial index of the words used in the grammar and specimens.

THE Irish Literary Society of London, which was established last year under the presidency of Sir Charles Gavan Duffy, has taken rooms in Bloomsbury Mansion, Hart-street, close to the British Museum. They are to be equipped as reading-rooms, and will be open for the reception of members within a fortnight. Mr. Stopford Brooke will deliver the inaugural address on March 1. A committee is being formed for the purpose of looking after the lectures and literary work of the society, and the following members have consented to act on it: Mr. Barry O'Brien, Dr. Sophie Bryant, Miss C. O'Connor Eccles, Mr. Edward Garnett, Mr. W. B. Yeats, Dr. Todhunter, Mr. Lionel Johnson, Mr. Frank Mathew, Mr. D. J. O'Donoghue, Mr. Edmund Downey, Mr. F. A. Faby, and Mr. MacDonagh. Mr. O'Donoghue, author of a Dictionary of Irish Poets, has been appointed librarian to the society. The hon. secretary is Mr. T. W. Rolleston, 10, Spencer-hill, Wimbledon.

THE twenty-seventh annual edition of *Debrett's House of Commons* (Dean) has appeared just in time for the opening of Parliament. This is undoubtedly the most comprehensive work of the kind in existence, and shows signs on every page of careful revision. In many cases the figures are given of the voters on the new register for 1893, which show some remarkable changes. For example, in the Isle of Wight the total has apparently increased from 12,957 to 15,604 (though here we suspect a misprint for 13,604); while at Middlesborough it has apparently decreased from 15,192 to 12,145—which may be assigned to the recent strike. We observe that the usual description given to ministerialists is "Liberal (Gladstonian)," though the premier himself is styled a Liberal Home Ruler. As our readers probably know, this volume contains an appendix on the Judicial Bench, which not only includes colonial and Indian judges, but also vice-admirals of the coast. It is here that we have a serious criticism to offer. The editor is imperfectly informed as to the distinction between the Supreme Court of Judicature and the High Court of Justice. On a single page (320), we find three members of the latter respectively described as "a Judge of the Supreme Court of Justice (Chancery Div.)," "of High Court of Justice," and "of High Court of Judicature." Again, in the list on p. 308, Mr. Justice North is styled V.C.—a title that left the Bench with Vice-Chancellor Bacon.

In order to avoid an erroneous impression which might be caused by a note in the ACADEMY of last week, it is right to state that Mr. Arthur O. Mudie, the only surviving son of the late Mr. C. E. Mudie, has been for many years the managing director of Mudie's Select Library.

Correction.—In Mr. G. A. Simcox's letter on "The Dictionary of Hymnology" in the ACADEMY of last week, for "Morse" read "Mearns," and for "cantos" read "centos." Also, the signature to the letter on "Jewish and Indian Parallels" should have been "J. MacCarthy."

UNIVERSITY JOTTINGS.

THE fourth volume of Prof. Max Müller's Gifford Lectures is to appear in March. Its title is *Theosophy: or Psychological Religion*.

MR. F. T. PALGRAVE, professor of poetry at Oxford, proposes to lecture, at the Taylorian Institution, on Thursday, March 2, upon "The Elizabethan Lyric Poets subsequent to Spenser," in continuation of his course upon "The Influence of the Italian Renaissance on English Poetry."

MR. W. A. GILL of Magdalene College—who is known in London as classical lecturer at

the King's College Department for Women, Kensington-square—has been elected Esquire Bedell at Cambridge, in succession to the late F. C. Wace.

THE senate of Dublin University have resolved to confer the honorary degree of LL.D. upon General Sir George Stewart White.

FOLLOWING the example of Mansfield College, the faculty of theology at Oxford have resolved to organise a course of lectures, primarily for clergymen of the Church of England, during a fortnight of the long vacation, from July 17 to 29.

ON Thursday of this week, M. le Dr. Hafkine gave an account of his method of conferring immunity against cholera, with demonstrations, in the pathology lecture room at Cambridge.

TWO public lectures in the faculty of law are announced at Oxford: Dr. E. Grueber, who is both reader in Roman law and also deputy professor of civil law, was to lecture on Friday of this week upon "The Influence of Roman Law on the English Law of Contract"; and Dr. Holland, Chichele professor of international law and diplomacy, will lecture on Wednesday next upon "International Law and Acts of Parliament."

THE Duchess of Marlborough has presented to the Museum at Oxford the entire collection of chemical and electrical apparatus belonging to the late duke, which includes two exceptionally fine spectroscopes, delicate balances, &c.

MR. R. W. T. GUNTHER, of Magdalen College, has been nominated to the biological scholarship at the Naples Marine Laboratory, which is maintained out of the common university fund at Oxford.

SEVEN first-class clerkships in the English Civil Service have just been filled up by open competition. Of the successful candidates, six were Oxford men, who had previously obtained between them seven first classes, all in classics; the other was a first-class man in the classical tripos at Cambridge.

THE Governors of Owens College, Manchester, propose to apply the sum of £2000, allotted to them out of the funds of the Duchy of Lancaster, towards the purchase of a site for the women's department, which is to bear the Queen's name.

A CONVERSAZIONE has just been held at Firth College, Sheffield, to celebrate the completion of the new buildings, which comprise physical and biological laboratories, workshop, and class-rooms. The cost, amounting to £5500, has been wholly raised from local subscriptions.

MISS FLORENCE BASCOM, who has been attending the post-graduate course in geology at Johns Hopkins University during the past two years, has been approved for the degree of Doctor of Philosophy. She is already a M.A. of the University of Wisconsin.

ORIGINAL VERSE.

TO —

At seventeen).

You were a child, and liked me, yesterday.

To-day you are a woman, and perhaps

Those softer eyes betoken the sweet lapse

Of liking into loving: who shall say?

Only I know that there can be for us

No liking more, nor any kisses now

But they shall wake sweet shame upon your brow

Sweetly, or in a rose calamitous.

Trembling upon the verge of some new dawn

You stand, as if awakened out of sleep,

And it is I who cried to you "Arise!"

I who would fain call back the child that's gone,

And what you lost for me would have you keep,

Fearing to meet the woman of your eyes.

ARTHUR SYMONS.

MAGAZINES AND REVIEWS.

MR. JOHN WARD has given the readers of the *Antiquary* a careful paper on the museum at Gloucester, being the eighteenth article of the series on Provincial Museums. From what Mr. Ward tells us, we gather that the Museum of Gloucester requires a drastic reformation. The large room, which contains the greater part of the collection, is by no means adapted for its present use:

"And, to make matters worse, the funds available for the support of the museum are quite inadequate to maintain a curator or provide suitable cases. The consequence is that the room is crowded; the cases are of all sizes and shapes, and piled one upon another in anything but museum fashion."

The collection, though not large, contains some objects of great interest. A bronze hand-mirror, probably a work of Celtic art, is of singular beauty. Mr. Ward calls the ornament with which the back is decorated a "divergent spiral or trumpet pattern"—words which, without the help of the drawing, would not convey to us any idea whatever. Mr. Ward also figures one of the panels of a rectangular leaden vessel representing the instruments of the Passion. At the base of the Cross, the Blessed Virgin is seated, supporting the dead body of our Lord. We cannot make any suggestion as to what may have been the use of this curious object. The paper on the Celtic remains at Llanfairfechan has a melancholy interest, as being one of the last productions of the pen of the late Mr. H. H. Lines. The unsigned paper on the proposed restoration of the Lady Chapel of Gloucester Cathedral is worth the attention of all those who care for the preservation of those remains of Gothic art which time, the violence of man, and the zeal of ignorant restorers has still left to us.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BONNEFON, Paul. *Montaigne: l'homme et l'œuvre*. Paris: Rouan. 15 fr.
BROGLIE, Duc de. *Le concordat*. Paris: Calmann Lévy. 3 fr. 50 c.
BREUSSEL, Ernest van. *La République du Paraguay*. Paris: Fischbacher. 6 fr.
COLLIGNON, A. *Etude sur Pétrone: la critique littéraire; l'imitation et la parodie dans le Satiricon*. Paris: Hachette. 6 fr.
GRUENBAUM, M. *Neue Beiträge zur semitischen Sagenkunde*. Leiden: Brill. 7 M. 50 Pf.
HAYARD, H. *Les Bouille*. Paris: Lib. de l'Art. 4 fr.
MAHÉ DE LA BOURDONNAIS, A. *Voyage en Basse-Bretagne, chez les "Bigouden" de Pont-l'Abbé*. Paris: Lechevalier. 7 fr. 50 c.
SAUVIN, G. *Un royaume polynésien: Iles Hawaï*. Paris: Pion. 3 fr. 50 c.
WALISZEWSKI, K. *Le Roman d'une Impératrice: Catherine II. de Russie*. Paris: Pion. 8 fr.

THEOLOGY, ETC.

- DEISSMANN, G. A. *Die neutestamentliche Formel in Christo Jesu untersucht*. Marburg: Elwert. 2 M. 50 Pf.

HISTORY, ETC.

- BARRIÈRE-FLAVY. *Etude sur les sépultures barbares du midi et de l'ouest de la France: industrie wisigothique*. Toulouse: Privat. 15 fr.
KUNTZE, F. *Wizlaw III., der letzte Fürst v. Rügen*. Halle: Niemeyer. 1 M. 20 Pf.
LOSERTH, J. *Der Anabaptismus in Tirol vom J. 1536 bis zu seinem Erlöschen*. Leipzig: Freytag. 3 M.
MARTIN, F. K. *Les Antiquités de l'âge du bronze de la Sibirie du Musée de Minousinak*. Stockholm: Samson. 32 M.
NORDENSKIÖLD, A. E. *Bidrag till Nordens äldsta Kartografi*. Stockholm: Samson. 38 M.
TALLON, MARIE. *La Vicomtesse Adolphe de Tournon et les du Barry*. Paris: Fischbacher. 7 fr. 50 c.
TABOURT. *Un Avocat du 18^e Siècle*. Paris: Calmann Lévy. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AGARDH, J. G. *Analecta algalogica*. Lund: Müller. 4 fr.
DUMESNIL, G. *Du rôle des concepts dans la vie intellectuelle et morale*. Paris: Hachette. 5 fr.

PHILOLOGY, ETC.

- AVESTA. *Die heil. Bücher der Parsen*. Hrg. v. K. F. Geldner. III. Vendidad. 7. Lfg. Stuttgart: Kohlhammer. 8 M.
PERRUCHON, J. *Les Chroniques de Zar'a Ya'eqob 'et' de Ba'eda Maryām, rois d'Éthiopie de 1434 à 1478. Texte éthiopien et traduction*. Paris: Bouillon. 13 fr.

PRANTORIUS, F. Zur Grammatik der Gallasprache. Berlin: Feiser. 22 M.
SCHULTZ, O. Die Briefe d. Trobadors Raimbaut de Vaqueiras an Bonifaz I., Markgrafen v. Monferrat. Halle: Niemeyer. 4 M.

CORRESPONDENCE.

THE BOOK OF ENOCH.

Cairo: Jan. 28, 1893.

I have lately had an opportunity of collating M. Bouriant's edition of the Greek text of the Book of Enoch with the original MS., which is carefully preserved in the Museum of Gizeh (near Cairo); and I herewith beg to send you certain passages which have been omitted in the printed edition through omoioteleuton:

Ed. Bouriant, p. 25, l. 17:

τοὺς μυσταίους αὐτοῦ
καὶ τοὺς ἀγίους

P. 39, l. 22:

πρῶτα τῶν κ
βδελυγμένων καὶ τοὺς υἱοὺς τῶν ἐ
γρηγομένων.

P. 49, l. 14:

... ἐν ταύτῃ καὶ ἐν μέγα
λυσσει ὡσταὶ μὴ δύνασθαι

P. 51, l. 13:

ὁ αἰθρῶπος ὁ ἀληθινὸς ἀν
θρώπος τῆς ἀληθείας ὁ γραμματεὺς
καὶ τῆς φωνῆς αὐτοῦ ἠκούσα μὴ φοβῆ
θης ἐν ὧχ' ἀνθρώπος ἀληθινὸς καὶ

P. 60, l. 25:

... καθηράμενον μέχρι αἰῶνος
τῶν ἀνταποδοσέων τῶν πνευμάτων ἐ
κεῖ.

P. 21, l. 10, (chap. xx. 6):

ὁ ἐπεὶ
τῶν πρῶτων οἰκτεῖς ἐπεὶ τῶ πρῶ
τῇ ἀμαρτανουσίᾳ.

P. 22, l. 6 (chap. xxi. 4):

διὰ ποῖαν αἰτεῖ
ἀν ἐπηδηθήσαν καὶ διὰ ποῖαν
αἰτίαν.

As I have confined myself to omissions in the printed text, I may here mention that in the Gospel according to Peter the MS. has the words καὶ παρέδωκεν αὐτὸν τῷ λαῷ between πεφονευμένῳ and πρὸ on p. 83, l. 13 of Mr. Robinson's text (ed. 1). Both fragments, however, which are assigned to Peter will, I hear, be speedily issued in facsimile.

ROBERT L. BENSLEY.

SENECA AND THE DISCOVERY OF AMERICA.

Adelbert College, Cleveland, U.S.A.: Jan. 16, 1893.

The passage cited below from the preface to Seneca's *Naturales Quaestiones* has received more or less notice from nearly every writer on the discovery of America. In one respect at least it has been often misinterpreted. Without feeling confidence in the matter, I should like to raise the question whether the passage has any reference at all to the Atlantic Ocean; in other words, whether it has not been entirely misunderstood by the historians of the discoveries.

With some unimportant omissions, the passage reads:

"Punctum est istud in quo navigatis, in quo bellatis, in quo regna disponitis; . . . Sursum ingentia spatia sunt in quorum possessionem animus admittitur; . . . tunc contemnit domicilii prioris angustias. Quantum enim est, quod ab ultimis litoribus Hispaniae usque ad Indos jacet? Paucissimorum dierum spatium, si navem suus ventus implevit. At illa regio coelestis per triginta annos velocissimo sideri viam praestat, nusquam

resistenti, sed aequaliter cito."—*Nat. Quaest.*, Praef. 9-12.

The common error, first referred to, has consisted in taking *paucissimorum* absolutely, as indicating that Seneca believed the Atlantic to be a comparatively narrow body of water. This interpretation is as old as Roger Bacon, and recent examples of it are to be found in John Fiske's *The Discovery of America* (i. 369) and Gaffarel's *Histoire de la Découverte de l'Amérique* (i. 157). It is clear, however, to one who reads the context with care that *paucissimorum* is to be taken relatively, and is set off against thirty years as a voyage of a very few days compared with thirty years. But, as compared with thirty years, thirty, sixty, or ninety days might with equal propriety be termed "very few," the passage cannot be cited as indicating a belief on Seneca's part that the distance westward from Spain to India was inconsiderable.

More important than this, however, is the question whether Seneca had in mind at all a voyage across the Atlantic. He is not discussing possible routes to India nor any geographical question, but is contrasting the relative dimensions of the earth, the scene of human life, and the universe—the realm of thought. "The stage of human life is but a point; in its widest extent from its furthest West to the far East, from one end of the world to the other, the longest journey man can take is but a space of a very few days with fair winds, while that heavenly region it would take the swiftest star ever in motion thirty years to traverse." Such, it seems to me, is the true sense of the passage. From a rhetorical point of view, the distance from Spain westward to India, as an absolutely unknown quantity, would be out of place in the comparison. Seneca would naturally use a great but known distance. The use of the superlative *ultimis* indicates that he is thinking of a place not only far from Rome (cf. Hispania Ulterior), but as far as possible from India. Had he been thinking of a westward voyage, the more emphasis laid upon *ultimis* the weaker his comparison. Again, in that case why should he not have used *proximis* if, as some have thought, he believed the distance to be short? The journey from Spain to India in Seneca's time would have been all by water save the few miles at Suez. Is it likely, then, that any ancient reader of Seneca would have thought of any other distance from Spain to India than that of the known route? Roger Bacon, the first, I believe, to refer this passage to the Atlantic, finds it natural, if not necessary, in loosely paraphrasing Aristotle (*De Coelo*, ii. 14) to be extremely explicit—e.g., "Dicit Aristoteles quod mare parvum est inter finem Hispaniae a parte occidentis et inter principium Indiae a parte orientis." Cited from Humboldt (*Untersuchungen*, i. 74). Had Seneca been thinking of a westward voyage, something then unthought of save by the most eminent geographers, would he not have been as explicit as Bacon? In fine, has not this traditional modern interpretation, examples of which may be seen in Humboldt (*op. cit.*, pp. 148-50) and Payne (*History of the New World* (p. 42), come from reading this passage in Seneca apart from its context, in the light of modern geographical knowledge, and with a strong bias toward finding anticipations of modern discoveries in the pages of ancient writers? In this case Seneca's famous prophecy—

"Venient annis saecula seris
Quibus Oceanus vincula rerum
Laxet, et ingens pateat tellus,
Tethysque novos detegat orbes,
Nec sit terris Ultima Thule,"

might have set the current of interpretation.

EDWARD G. BOURNE.

"CRUCIAL."

Oxford: Feb. 3, 1893.

The phrase, "experimentum crucis," and the adjective "crucial" are in familiar and even favourite use; but it may be doubted whether the greater number of those who freely employ it are aware that "crux" in this use means nothing more than a sign-post. We owe the phrase to Bacon, who suggests it in the *Novum Organon* (II. xxxvi.):

"Instantias crucis, translato vocabulo a crucibus quae erectae in bivis indicant et signant viarum separationes. Has etiam Instantias decisorias et judiciales, et in casibus nonnullis Instantias Oculi et mandati appellare consuevimus."

Thus, by "instantiam crucis" he means an instance alleged at a bivium where the mind is equally divided between the two roads, i.e., between two hypotheses offered in explanation of a phenomenon, and the new instance is decisive, acting as a *crux* or finger-post in favour of one road against the other. Mr. Jevons (*Principles of Science*, IV. xxiii.) remarks that this is perhaps the only one of Bacon's figurative expressions which has passed into common use. It is at least equally notable that, so far as appears, this acceptance is exclusively due to the nineteenth century. Of the adjective "crucial," as thus used, the earliest example supplied by contributors for the New English Dictionary is from a lecture of Sir J. Herschel, dated 1830: "Here we find the use of what Bacon terms crucial instances"; and as the word is unknown to Johnson and Richardson, we may fairly assume that we owe it to Herschel. It may be worth noting that he follows Bacon accurately in saying "crucial instances." Whether Bacon ever spoke of an "experimentum crucis" (the word which is now more commonly used and attributed to him) I am unable to say: I have failed of finding it. However, it was certainly used by Newton (Lett. i. on "Light and Colours"), doubtless following Bacon. Since its introduction (by Herschel?) the phrase has become so common as to have suffered both misapplication and misinterpretation. Thus:

1. Latham (giving no example) says: "'Crucial' followed by 'experiment,' translates 'experimentum crucis,' i.e., a chemical test performed in the crucible." The same account was suggested by Prof. de Morgan in *Notes and Queries* (3rd series, vol. ii.), who supposed the phrase to belong to alchemy. But for this there is no evidence of any sort forthcoming. The phrase is not noted in a Paracelsian Glossary of the seventeenth century which I have consulted; but it may seem that Mrs. Browning so understood it, speaking of "the imagination's crucial heat" ("Aurora Leigh," quoted in *Century Dictionary*).

2. The *Century Dictionary* remarks that the phrase has by many writers been taken to mean a judicial test of the Cross, and it can scarcely be doubted that this surmise is correct. Thus, e.g., when a popular novelist makes her hero or heroine say, "I am going to put your affection to the crucial test," it is difficult to understand this otherwise than as the last, most searching, maybe most painful, test: difficult at least to suppose that the writer was thinking only of the finger-post.

There is just one other source to which the phrase might be thought traceable. It is so old and long-forgotten a matter—buried in the pages of Du Cange—that I mention it only to exclude it; but the interest of the thing itself may be my excuse for not passing it over. We learn that in the earliest middle ages there was a form of ordeal very commonly practised, and called "judicium" or "examinatio crucis." The accused person and his accuser, "exibant, stabant, ad crucem"; and, with their arms outstretched crosswise, stood on till one or the

other collapsed from exhaustion, and was thereby held to have lost his cause. On one occasion, where the chastity of a convent had been called in question, the abbess caused her whole sisterhood "Oratorium ingredi et extensis in crucis modum brachiis stare, quoadusque singulae (!) Psalterium totum ex ordine psallendo complerent." But it appears that this practice was abolished by imperial edict in the year 816; so it may be thought impossible that a revived memory of this can have determined the use of the phrase, "experimentum crucis." C. B. MOUNT.

THE FRENCH WORD "MORGUE."

Sydenham Hill: Jan. 19, 1893.

The origin of this word is allowed by all the best French and other etymologists to be unknown. Scheler (s.v. *morguer*) says:

"(1) Regarder fixement, examiner; (2) braver d'un air fier et menaçant; de là subst. *morgue*; (1) mine fière, air grave et orgueilleux; (2) endroit où l'on examine les prisonniers qu'on écroue où les corps morts dont la justice est saisie. L'origine de ce mot m'est restée inconnue. Grandgagnage cite le languedocien *murga*, *visage; on pourrait donc voir au fond de *morguer* l'idée dévisager."

In Jault's edition of *Ménage* and other authors, together with additions by himself (Paris, 1750), will be found s.v. *morgue* (3), very much the same account, only at greater length, and with the difference that the writer, who is Jault himself, has not the slightest hesitation in following Huet, who states *morgue* to be = *mourre*, which is used in "quelques provinces méridionales" of France in the meaning of "visage," while Scheler is much more cautious. Now, according to my own view, there is a good deal of truth in all that I have quoted. But there is the great defect that no one attempts to show how *morgue* came to signify "countenance" (*Ménage*), "mine fière, air grave et orgueilleux" and "visage"; and it will be my endeavour to fill up this void, though with regard to the very concrete meaning "visage" = face, I am afraid I shall be unable to place the matter beyond dispute.

In its other significations, however, viz., "look," "demeanour," and especially "proud, haughty look or demeanour," I believe that *morgue* is derived from the old Provençal *morga* = religieuse, moinesse, or nun.† This form will be found in Raynouard, together with *monja*, *monga*, and *moyna*, while he gives *monge*, *mongue*, *morgue*, *moneque*, *moyné* as the masculine forms = moine or monk. This change of *monga* (= *monacha*) into *morga*, i.e., of a medial *n* into *r*, is remarkable, but several instances of it are given by Brachet, s.v. *coffre*; and I myself can quote others, viz., "à patron murette (patron minette)," in *Mon Premier Crime*, by C. Macé, p. 109, and, much better, "Mourgues," given

* Scheler does not say where he found this. I myself cannot discover that Grandgagnage has any separate article on *morgue*, or its Walloon equivalent, if there be one. Under *moron*, however = Fr. *mouron* (chickweed), he has the words "le lang. mourre et morga (d'où le fr. morgue?): museau." So that Scheler's *murga* seems to be a mistake for *morga*; and, indeed, I do not find *murga* in any dictionary.

† D'Hombres, in his *Langued. Dict.*, s.v., *mourgo* (= *morga*), draws this distinction between *mourgo* and *monjo* (= *monja*, *monga*), that *mourgo* is used of those nuns who wear black, while *monjo* denotes such as are clothed in white; and this distinction is also made by Honnorat (s.v. *moungue*) and by Mistral (s.v. *mourgo*). The origin may perhaps be found in the Prov. and Old Ital. *morca* = Lat. and Old Prov. *amurca* = the dark-coloured dregs left after making olive oil, and also (in Italy) in making pitch; or, more probably, in some confusion with *mouro* or *mauro* = "Moor," for in Mod. Prov. *mauro* = both "nun" and "Moor." (See Mistral and later on in this letter.)

by Mistral in his Mod. Prov. Dict. = (the town of) Monaco (= Lat. *monocæus*—Forcellini). Now this form *morga* (which would be *morgue* in French) would give a verb *morgar* (= *morguer*) "to do or behave as a nun" = the Low Latin *monachare* ("monachum [and it might be *monacham* also] agere vel facere"—Ducange). And what is it that strikes a man especially in a nun? Why, that they commonly have a grave, austere visage (heightened by their head-gear), and that they look straight before them and avoid looking at men. The verb *morgar* would therefore readily come to mean to wear the look that a nun appears to have, i.e., a grave, severe, proud and haughty look; and in this sense we really find it used (see Honnorat, Prov. Dict., s.v. *mourgar*, as also the French equivalent *morguer* in Cotgrave and Littré.) Compare the French *se prélasser* and the Italian "pare una badessa" of a lady whose mien is such as I have described, and *far la badessa* = "far la sopracciò, da padrona" (Petrocchi). Hence *morguer* would readily come to have the meaning quoted from Scheler at the beginning of this note, viz., "regarder fixement, examiner." From these two meanings of *morguer* we readily see also how it was that in Old French the secondary substantive *morgue*, derived from *morguer*, would first have the meaning of a grave, severe, sour, or proud and haughty look or air; and secondarily, also, countenance (= look, demeanour) generally, and even a good, kind look or mien. See the examples quoted by Godefroy, in a large proportion of which *morgue* is found with *bonne* attached to it. Compare, also, Cotgrave and Moisy, the latter of whom tells us that in the Norman patois, as in Old French, the word *morgue* is used both in a favourable and an unfavourable sense; and this is the case also with the equivalent Mod. Prov. fem. noun *morgo* (Mistral). And, lastly, there was also formed from *morguer* in its second sense the altogether concrete meanings given to *morgue* by Scheler of a place where prisoners (see also Cotgrave and Jault's Dictionary quoted above) used to be examined and scrutinised, and of another place where this scrutiny is still carried on in the case of certain dead bodies. But in this last meaning Littré tells us that *morne* was also used, instead of *morgue*, by Mercier in his *Tableau de Paris*, which appeared in 1781, and he bases an objection to the etymology which I have just given on this form *morne*. There is, however, some reason for supposing that *morne* may have been used in some parts of France = *morgue*, when this = air, look, &c., or face, if it ever has this last meaning, a point which I am now about to discuss.

Grandgagnage (as quoted by Scheler) cites a Languedoc word *murga* (*morga*? see note *) = "visage," but I cannot find either this word, or *morga* or *mourga*, in D'Hombres's *Dict. Languedoc franc.*; while Puyspelu, in his *Dict. du patois Lyonnais*, s.v. *morgo*, says that:

"*morga* dans ce sens n'existe pas dans le lgd. [= Languedocien] ni dans aucun dialecte d'oc, à ma connaissance. Le Dict. de Sauvages où puisait Grandgagnage, ne le contient pas [this is true]. Grandgagnage le rapproche de lgd. *mourre* (v. *morro*) comme s'il en était une forme. *Mourre*, *morro* n'a pu donner *morgo*."

This last remark is quite true; but *morgo* may well have produced *morro* and *mourre* by the assimilation of the *g* to the *r* (see the last two or three paragraphs of this note), and I am inclined to believe that it did produce it. To begin with, Honnorat says s.v. *morga*, "Ce mot a été dit pour *mourre*," and *mourre* he defines, "museau, groin, mufle, et par extension, visage." Honnorat's Dictionary is, I believe, not much thought of, but he can scarcely have invented this meaning for *morga*. Then, I have already shown in note † that in Mod. Prov. *mauro* = "nun," while it also (as well as

the forms *mouro*, *moro*) means "Moor." It is evident, therefore, that *mourgo*, which I have shown to mean "nun" in the same dialect (or language), became corrupted into *mouro* (= *mauro*), probably on account of the dark dress worn by some nuns, and the consequent confusion with *mouro* (*mauro*, *moro*) = "Moor." Grandgagnage, too, thinks it probable that *mouron* (= "chickweed," in Wall. *moron*) is derived from the *morga* and *mourre* given above = the face of animals or man, so that he saw no difficulty in thinking that a medial *rg* might become *rr* or *r* alone (by the dropping of the *g*). Cf. the Fr. *sarrot* (more commonly *sarrau*), in which, if it = the Low Lat. *sarcotus*, as Scheler thinks, *rc* has become *rr*. A med. *rg* is very uncommon in French, but an A.-S. med. *rg* not infrequently corresponds to *rr* in English, as, e.g., in *morgen*, Eng. "morrow," *borgian*, Eng. "borrow." I am not indisposed, therefore, to believe that *mourre* = "visage" (face) is the same word as *morgue*, and if so, *morgue* may have meant "face" also.†

With regard to *morne* (masc.), it has in French the meaning of "little hill," a meaning which is said by Scheler, Littré, and others to have been introduced from the French Antilles, where it was borrowed from the Span. *moron*. Now it is quite true that the Spanish word *moron* has this meaning; but is it necessary to go so far afield for it, when we find that the same word *mourre* given above = *museau*, &c., and *visage* also has the meaning of "little hill" (Honorat, d'Hombres, &c.), just as the Span. *morro* has, which seems to be the origin of the *moron* quoted above? (See Taboada and the *Dict. enciclopéd. de la leng. Esp.*) The equivalent of this Fr. *mourre* is in Mod. Prov. *mourre*, *moure*, and *mouro*, with the same two meanings; and Mistral's definition of the word in the sense of little hill is, "rocher en forme de mufle" (= "muzzle"). In Spanish, *morro* means the round top of the head (cf. our *morian*), or anything round, and so was readily applied to the muzzle or snout of certain animals, and still more appropriately to a small rounded eminence. Cf. the Fr. *mamelon* from *mamelle*. *Mou(r)ron* would, therefore, be a dim. of *mourre* (or *moure*)—Mistral gives the forms *mouroun* and *mourilhoun*—and so = the Span. *moron* in the sense of little hill. If, then, the Span. *moron* could produce the Fr. *morne*, why could not this same *morne* have been produced in some part of France itself, and have been taken by French emigrants to the Antilles, just as so many old French words were conveyed to Canada? For if the word *mou(r)re* is really connected with *morgue*, it must first have had the form *mo(r)re*; and, indeed, Raynouard gives us the forms *mor*, *mor*, *morre* (of which I take the last to be the oldest) = "museau, trogne, groin," while Puyspelu (o.c.) has *morro* (*moro*) in much the same meaning of "visage,

† The only difficulty is that *morgue* is fem., while *mourre* in its different forms is masc. in almost all the dialects. De Chambure, in his Glossary cited further on, does, indeed, give *la mor* as used in certain parts of Switzerland; but he quotes no authority. But if one and the same French word has not so very infrequently changed its gender in the course of time (cf. *carrosse* and *age* formerly fem. but now masc., and see Littré), surely such a change of gender is much more likely to have occurred in a form which has been corrupted past recognition. This difference of gender did not prevent Grandgagnage from looking upon *morga* and *mourre* as identical (see note *), neither did it prevent either him (s.v. *monfleur*) or Littré from identifying *mufle* (masc. = "muzzle or face") with *moufle* (fem. with the same meaning). Diez, too, Scheler, and Littré have all taken *licorne* (fem.) to be a corruption of *unicorne* (masc.). It should be remembered, however, that I have also given a masc. *morgue* = monk; and *mourre* might well be derived from this, seeing that a monk's face is often as remarkable as a nun's.

figure." And this *morre* or *moro* would yield us the dim. *mo(r)ron* in French also. And Grandgagnage is of opinion, as I have already said, that the Wall. *moron* (= "chickweed") is derived from this same root. And in favour of his view, as he himself recognises, is the word *morgeline*, also = "chickweed," for *morge* (= *morgue*, see Mistral, s.v. *mourgo*) would give a double dim. *morgeline*, just as *Jacque* has given *Jacqueline*. And, again, *morne* (fem.), in Old French, was used of a ring, ferrule, or cap (Godefroy says of ivory), which was put on the point of lances when the joust was intended to be amicable; while Puysselu gives *morna* in the meaning of "cercle de fer du moyeu d'une roue," and in both these meanings the sense of something round is very evident. *Mornifle*, too, is given by Cotgrave the meaning of "a daintie round Italian fruit," while Ménage gives it also = *mouron* ("chickweed"); and it is still used of a blow in the face, and in certain French dialects it is also used as an adjective = *morneux* ("snotty"), and in all these meanings we trace either roundness, face, or nose (= "muzzle"). And, besides all this, we have *mornos* in French slang = "mouth" (Larchey, Rigaud, Barrère); and I think that this is more likely to be connected with *morne* = *mou(r)re* = *morgue* than with *morne* = (in slang) "sheep," from which Barrère derives it. Rigaud tells us that *mornos* is an old slang word, and as for the final *o*, many French slang words are given this ending. De Chambure, in his *Glossaire du Morvan* (Paris, 1878), s.v. *mourillon*, would also refer the adj. *morne* ("triste") to this same root; and if the *morne's* already discussed can ultimately be referred to *morgue*, as I have endeavoured to show, I really do not see why this adjective *morne* (cf. *mornifle*, used both as an adjective and a substantive) should not also have the same origin; for could the ordinary expression of a nun's face be more aptly described than by this adjective? But that De Chambure does not give this explanation I need scarcely say, as neither he nor anyone else that I know of has suspected any connexion between *morgue* and *morga* ("nun"), for otherwise I should not have written this note.

The greatest difficulty in connecting *morne* (fem.) with the *moro* or *morre* given above as derivatives from *morgue*, is to account for the presence of the *n*. Was it inserted after the *r* of *moro*? or was the second *r* of *morre* changed into an *n*? Either of these suppositions I consider to be possible, and if space permitted I might be tempted to give my reasons. Or, again, if there were any trace of the insertion of *r* in *monaca* ("nun"), giving *mornaca*, we might suppose that *morga*, given above as = "nun," was derived from this form by the dropping of the *n* (*mornaca*, *morgna*, *morga*), rather than, as I have assumed, by the change of the *n* of *monaca* into *r*; and then *morna* (= Fr. *morne*) might have been formed by the dropping of the *g* of *morgna*, but I can find no trace of such insertion of an *r*. With regard to *morne* = "a little hill," its masculine gender seems to point either to a foreign origin (Span. *moron*) or (as I am rather inclined to believe and have said above) to a French dim. *moron*, with the same meaning.

But however *morne* in its different meanings §

§ Here again there is a difference of gender. *Morne* = "a little hill" is masc.; *morne* = "a ring" is fem.; the hypothetical *morne* = "muzzle or face" ought, if derived from *mourre*, to be masc.; whilst *morne* = *morgue* ("public mortuary") is used by Mercier as a fem. See my remarks in note §; and, besides, note that there is a Spanish fem. noun *morna* = "skull" (evidently akin to the *moro* given above in the text), and an Italian fem. noun *mora* = "heap." The first of these forms is quoted by Scheler, s.v. *morion*; the second is given by Diez as connected with the Span. *moron* = "little hill," given above in the text.

may have been formed, I hope that I have shown that there is a much greater probability of a connexion between the two words *morgue* and *morne*, in the sense of a public mortuary, than Littre could see his way to admit—and if I have done no more than this, it is still so much gained.

F. CHANCE.

THE BATTLE OF BARNET.

Feb. 3, 1893.

Sir James Ramsay's vindication of his own view of the positions of the rival forces certainly displays some ingenuity; but I hardly think it will be found convincing. My two criticisms, in fact, remain unanswered, as far as I can see. First, it was Edward's clear policy to block Warwick's road to London, and Sir James Ramsay makes him carefully avoid doing so. If he had really, as Sir James says in his book, "ascertained the Earl's dispositions" in the evening, he certainly lost by that strategic *détour* a fine opportunity of raking Warwick's lines with his artillery along the high road. Then, as to the fugitives, I must own his answer to me unintelligible. Indeed, one would almost think he was making out my case rather than his own. "Fugitives," he says, "generally make for a road, and, in this case, a retreat to one side would soon bring the defeated towards St. Albans rather than towards London." But the point is, that they actually fled to Barnet and London, not towards St. Albans; so I fail to see the bearing of this remark.

As to the argument from the wheeling about of the two armies during the action, there seems to be some confusion in the original letter (written in Flanders) from which the information is derived. For it says that Edward at first had his face towards the village from which Warwick had come, which was ten miles from London, and named Vernet (Barnet), and latterly had his back to it. Sir James alters Barnet into St. Albans to make it agree with the place from which Warwick had come; but this is scarcely warrantable, as St. Albans was something more than a village, and nobody would have talked of facing a town that was ten miles from the scene of action. The simple fact is that the details here are not to be trusted. The fog in which the action began had got into the accounts transmitted to the Netherlands.

There is one evidence, however, that seems almost decisive. The minute account of the battle given in "The Arrival" says distinctly that it was at the *west* end of the army that the king's "battle" was driven in by the enemy and was chased towards Barnet; and that it was at the east end that "the king's battle . . . over-reached their battle." If so, the two armies were clearly drawn up east and west.

THE "EDINBURGH" REVIEWER.

"FIRK."

London: Feb. 3, 1893.

Mr. Wentworth Webster, in his review of my *Life of Miguel de Cervantes Saavedra*, asks what meaning I assign to "has *firk'd* a pretty living." He, perhaps, imagines that "firk," used in the sense of "pilfer," is a counterfeit coin forged in my private mint. I had in my mind a passage from Fletcher's version of the *Coloquio de los perros*, which I thought most readers would recognise. The lines are spoken

* Sir James Ramsay informs us that these words are substantially a misprint. What he actually wrote—or meant to write—was "towards Barnet and London."—[ED. ACADEMY.]

by the old woman in "Rule a Wife and have a Wife" (Act iii., sc. 4).

"Little better, gentleman; I dare not say she is so, sir, because she is yours, sir; But these five years she has *firk'd* a pretty living, Until she came to serve."

When in "A Wife for a Month" (Act v., sc. 3) Fletcher makes Tony address the Outpurse as "Signior Firk," I presume the word has a similar meaning.

JAS. FITZMAURICE-KELLY.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Feb. 12, 4 p.m. South Place Institute: "The Islands of the South Atlantic," by Major Martin A. S. Hume.
4 p.m. Sunday Lecture: "Mars: its Canals, Atmosphere, and Moons," by Mrs. Proctor-Smyth.
MONDAY, Feb. 13, 5 p.m. London Institution: "Electricity and Heat," illustrated, by Mr. Shelford Bidwell.
8 p.m. Royal Academy: "The Sculptures of the Mausoleum," I., by Mr. A. S. Murray.
8 p.m. Society of Arts: Cantor Lecture, "The Practical Measurements of Alternating Electric Currents," III., by Dr. J. A. Fleming.
8.30 p.m. Geographical: "Twenty Years' Travels in South Central Africa," by Mr. F. C. Selous.
TUESDAY, Feb. 14, 3 p.m. Royal Institution: "The Functions of the Cerebrum," V., by Prof. Victor Horsley.
8 p.m. Colonial Institute: "Australasian Agriculture," illustrated, by Prof. Robert Wallace.
8 p.m. Civil Engineers: "Electrical Railways," by Dr. Edward Hopkinson.
8.30 p.m. Zoological: "The Cranial Osteology, Classification, and Phylogeny of the *Dinorthisidae*," by Prof. T. Jeffrey Parker; "The Presence of a Distinct Coracoidal Element in Adult Sloths, with Remarks on its Homology," by Mr. R. Lydekker; "The Present Range of the European Bison in the Caucasus," by Dr. G. Radde; "Some Miocene Squirrels, with Remarks on the Dentition and Classification of the *Sciurinae* in general," by Dr. C. J. Forsyth-Major.
WEDNESDAY, Feb. 15, 8 p.m. Society of Arts: "The Detection and Estimation of Small Proportions of Inflammable Gas or Vapour in Air," by Prof. Frank Clowes.
8 p.m. Microscopical: "The Chromatic Curves of Microscope Objectives, and an Improved Form of Edinger's Apparatus for drawing Objects under Low Powers," by Mr. E. M. Nelson; "The Rotifera of China," by Surgeon V. Gunson Thorpe; "Certain Cystic Worms which simulate Tuberculosis," by Dr. G. M. Giles.
8 p.m. Meteorological: "Report on the Phenological Observations for 1892," by Mr. Edward Mawley; "Relation between the Duration of Sunshine, the Amount of Cloud, and the Height of the Barometer," by Mr. William Ellis; "Winter Temperatures on Mountain Summits," by Mr. W. Pife Brown.
THURSDAY, Feb. 16, 3 p.m. Royal Institution: "The Factors of Organic Evolution," II., by Prof. Patrick Geddes.
3 p.m. Society of Arts: "The Progress of India under the Crown," by Sir W. W. Hunter.
6 p.m. London Institution: "The Women in the Buddhist Reformation of the Sixth Century B.C.," by Prof. Rhys Davids.
8 p.m. Royal Academy: "The Sculptures of the Mausoleum," II., by Mr. A. S. Murray.
8 p.m. Linnean: "The Life History of the Aecidium on *Paris quadrifolia*," by Mr. Charles Flourens; "Contributions to the Natural History of the Flower," by Mr. J. C. Willis.
8 p.m. Chemical: "Platinous Chloride," by Mr. W. A. Shenstone; "Melting Points of Compounds of Similar Constitution," by Dr. Kipping; "Electrolysis of Sodio Ethylic Camphorall," by Dr. Walker; "New Base from Corydalis Cara," by Dr. Dobbin and Mr. A. Lander.
8.30 p.m. Antiquaries.
FRIDAY, Feb. 17, 3 p.m. Geological: Annual General Meeting.
8 p.m. Society of Arts: Howard Lecture, "The Development and Transmission of Power from Central Stations," VI., by Prof. W. C. Unwin.
9 p.m. Royal Institution: "Turacin, an Animal Pigment containing Copper," by Prof. A. H. Church.
SATURDAY, Feb. 18, 3 p.m. Royal Institution: "Sound and Vibrations," I., by Lord Rayleigh.

SCIENCE.

RECENT WORKS ON PHYSICAL SCIENCE.

DR. OLIVER LODGE'S NEW BOOKS.

THE new edition of Dr. Lodge's *Modern Views on Electricity* (Macmillans) is improved in many respects, and contains a new chapter on "Recent Progress." In reviewing this book on its first appearance in 1889 (ACADEMY, November 16), we were bound to confess that our mathematical education rendered us little able to appreciate the mechanical analogies in which Dr. Lodge delights. We have been through his book again, and again the old

rebellious spirit is aroused in us. To "explain" the ether by mechanism is, from our standpoint, to put the cart before the horse. That is a sadly heterodox view, of course, when our chief physicist is discontented, if he cannot rig up a battery of spinning tops to represent the ether, or develop a spring mattress by aid of bell-cranks and wires into a model molecule. Nevertheless, we venture to believe that there is an element of truth in our heterodoxy: the solvent for our present doubts and difficulties will be the descriptive "word" and not the new "mechanism." Cog-wheels, elastic bands, bell-cranks, racks, *et hoc genus may*, like epicycles, equants, and eccentrics, be suggestive to some minds, but they may also come to be mentally as well as physically in the way. The amount of grease necessary to keep the crystal spheres moving would have destroyed their harmony for any less recondite philosopher than Pythagoras. Newton's simple law of acceleration described, without explaining, the mechanism of the heavens, the Newton of the atom and the Newton of the ether may clear out the paraphernalia of the tinker and plumber from our "modern views" by similar comprehensive devices. In saying this we are not criticising Dr. Lodge in particular, but a certain tendency in modern physics, which seeks a mechanism suitable to its protyle, rather than aims at some broad generalisation from which the narrower aspects of mechanism will themselves flow. We have again, then, in drawing attention to Dr. Lodge's new edition to repeat some of our old criticisms. We are doubtful about the real value of some of his mechanical analogies; we dislike now, as we did three years ago, his language identifying electricity and ether, and his words as to "straining electricity"; we are sorry he has not thought fit to alter his erroneous statement that the conservation of energy can only be true if the forces between molecules varied in some way with the distance and acted in the line joining them (p. 158). But with these blemishes, which are, perhaps, somewhat emphasised by the spectacles of the individual critic, Dr. Lodge's work is one which has been and will be read by many; and which has been, and will be, suggestive and helpful to both physicist and mathematician. For these latter, rather than for the curious but uninitiated reader, the new chapter on "Recent Progress," seems especially designed, and to them we cordially recommend it. The book sensibly added to its author's reputation, and any additional notice of it now is almost a work of supererogation.

Of Dr. Lodge's other book, *Pioneers of Science* (Macmillans), at present on our table, we wish that we could say that it would also sensibly add to his reputation with scholars and scientists. We feel certain that he knows how easy it is for a critic to praise, how hard it is to honestly condemn even after a real study. We know his book will fascinate the ignorant, and will meet with the warmest praise from the superficial critic who knows less of Kepler and Galilei than his author, and who is pleased by the brightness of Dr. Lodge's style and the multiplicity of his woodcuts. But this is not the commendation that Dr. Lodge is likely to value most. To write a taking, readable book is not the mission of a scientist, unless he endeavours to combine his popularity with accuracy—unless he stands head and shoulders above his subject. When Dr. Lodge took upon himself the mantle of the popular historian, surely it was worth while to study his originals, to know their works and to know their lives? Can we allow him—professor of a great subject in a great educational institution—to take refuge under the mantle of Mr. Morton, M.P., "whose excellent set of *Lives*, published by the S.P.C.K., saved me much trouble in the early part of this course?"

May we not demand that he shall see things and know them with his own eyes before he tells us about them? Can he suggest that astronomy is not his subject, and that these are popular lectures which pleased his audience, and will please his readers? The excuse might serve for a lesser man than Dr. Lodge, but for him it will not. The Extension-Lecturer may—often must—be content with second-hand knowledge; but the tomes of Kepler, Galilei, and Newton, their collected papers and letters, are, or ought to be, the sole sources of a great scientist's knowledge when he writes popular history. Yet those who affectionately and reverently have handled the first editions of Copernicus and Galilei, of Kepler and Tycho Brahe, will feel just those little points missing in Dr. Lodge's pages which mark the freemasonry of scholars—the tender care of the student for his familiar authors. We find illustrations after illustrations without a statement as to their source, or a word to say whether they are slight copies or real facsimiles. The student of Kepler knows at once the difference between Dr. Lodge's Figs. 27 and 28, but there is nought to guide the reader; nor, if he has a fancy to examine Kepler's original works, will he even find their names and dates given by Dr. Lodge. Surely the *παράδοξος* of Copernicus, and a little of the phraseology of Kepler, were worth preserving in their original dress. The great title-page, with its *igitur eme, lege, fruere*, was surely worth enshrining in facsimile, for nothing brings home to us so much the feelings of men of the past as seeing the physical form under which epoch-making discoveries came into their hands. But Dr. Lodge may reply that these are antiquarian matters, and that he is an historian.

If so, turn to his account of Galilei's trial:

"What went on all those three days no one knows. He himself was bound to secrecy. No outsider was present. The records of the Inquisition are jealously guarded."

Then comes the question of the torture. The old story of the hernia is repeated, the five stages in the torture are described, and Dr. Lodge adds:

"Through how many of these ghastly acts Galileo passed, I do not know. I hope and believe not the last."

Yet full details of Galilei's trial have now been published, and those records of the Inquisition are open to those who wish to read them. Galilei was never tortured, he was suffering from hernia six months before his trial, and a fortnight after it he walked four miles. We are not concerned with defending the Inquisition or the Roman Curia—both made themselves supremely ridiculous; but we are concerned with the destruction of myth, and it is the duty of a scientific historian, where knowledge is possible for the seeking, to refrain from saying, "I do not know." Speaking of the Inquisition again, he writes, "What they call 'rigorous examination' we call 'torture.'" If Dr. Lodge confuses the *Examen rigorosum* with the rack, he will probably assume the *Peinliches Halsgericht* to be identical with the block, and wonder Frau Kepler escaped being beheaded!

But let us pass to another example of Dr. Lodge's history. He writes (the italics are ours):

"Will an inverse square law of force keep a body moving in an elliptic orbit about the sun in one focus? This is a far more difficult question. Newton solved it, but I do not believe that even he could have solved it, except that he had at his disposal two mathematical engines of great power—the Cartesian method of treating geometry, and his own method of Fluxions."

And again of Descartes:

"He is the author of the Cartesian system of algebraic or analytic geometry, which has been so powerful an engine of research, far easier to wield than the old synthetic geometry. Without it Newton could never have written the *Principia*, or made his greatest discoveries. He might indeed have invented it for himself, but it would have consumed some of his life to have brought it to the necessary perfection."

Now, can Dr. Lodge have forgotten his *Principia*, or will he tell us where the Cartesian method is of importance in Section III., or, indeed, in the whole work? We believe that the notion of replacing Newton's synthetical geometry by analysis first arose in the fertile mind of Lord Brougham. Can his *Analytical View of Sir Isaac Newton's Principia* have fallen without a title-page into Dr. Lodge's hands? Why did the Cartesian prejudices take so long to give way, if the *Principia* was written in their language? Or does Dr. Lodge mean to suggest that Newton reached his results by Cartesian analysis and then translated their proofs into synthetical geometry? To have done so would not only have been to have wronged Descartes, but to have cracked nuts with a sledge hammer after the manner of a certain writer on Dynamics of a Particle. Newton's nuts were hard enough in all conscience to crack, but he cracked them with the instrument best suited to the purpose. He knew that geometry never allows its master to lose sight of fundamental physical principles, while analysis is too often an excuse for lazily minding p's and q's and leaving physics to be washed, like gold grains, by whosoever will, from the flood of symbols.

Turn again to what Dr. Lodge says about comets—

"Even so late as the first edition of the *Principia* the problem of comets was unsolved, and their theory is not given; but between the first and second editions a large comet appeared, in 1680, and Newton speculated on its appearance and behaviour."

Now the *editio princeps* appeared in 1687, seven years after the comet in question, the end of the third book deals with comets, while the second edition, in 1713, contained a fuller theory of comets.

"Up to the time of Newton the nature of comets was entirely unknown. They were regarded with superstitious awe as fiery portents. . . . Up to that time no one had attempted to calculate an orbit for a comet. They had been thought irregular and lawless bodies."

Now surely this is hardly the way to write history. Tycho Brahe thought comets moved in circles, Kepler in straight lines. But an admirer of Kepler's, the Earl of Northumberland, wrote to Harriot about "His elliptical *iter planetarum*, for me thinks, it shews a way to the solving of the unknown walks of comets." Hevelius, in his *Cometographia* (1668), starting from the idea that the path of a comet was a straight line, had yet, by investigating the orbits of several comets, been forced to conclude that the path was curved. By false analogy with the motion of a falling body, he suggested that the orbit was a parabola, but he does not appear to have placed the sun in the focus. Finally modest but sadly-neglected Dörffel, taking up the problem where Hevelius had left it, constructed with great labour and care the path of the 1680 comet, identifying by a thoroughly scientific use of Occam's Razor (which he terms "Occam's Philosophical Steed") the comets of November and December, 1680—an easy step now, but not so easy then, when the mysterious action of comets' tails was less understood. This path, not very widely divergent from that constructed by Newton for the same comet, led Dörffel to state his *Verbesserung der Hevelischen*

THERE has recently been added to the classical series of "Anecdota Oxoniensia" (Clarendon Press) a remarkable study in textual criticism, by Mr. F. C. Conybeare, which is also interesting as being the first book printed at Oxford with Armenian types. It has long been well known that certain Greek philosophical treatises are preserved in Armenian versions; and, indeed, some of these Armenian versions were printed at Madras as long ago as 1793, and at the famous Mechitarist press at Venice in 1833. Mr. Conybeare has for some time past devoted himself to the study of the Armenian language, and it occurred to him that a careful collation of the versions might throw light upon the original Greek texts. But, in order to obtain any satisfactory result, he found it necessary first to inquire into the MS. sources of the versions. With this object he not only examined the Armenian MSS. in the San Lazaro library at Venice (from which the printed text is derived), but he further prosecuted researches at Jerusalem and at Tiflis. His great discovery, however, was at Pavia, where he was fortunate enough to find an Armenian codex much older than any of the others, and much more correct in its readings. This is only one more example, to be added to other recent ones, of the truth that "adventures are to the adventurous." Thus equipped, Mr. Conybeare has been enabled to establish several important conclusions with regard to his Armenian versions of Greek philosophical treatises—(1) that, when the text is correctly restored, they prove to have been so literally translated as to reveal the actual words which must have been contained in their Greek originals; (2) that they were probably made in the fifth century; (3) that the commentaries usually accompanying the text were also translated from a Greek original, now lost; and (4) that the translator was probably not the David Invictus to whom they have generally been attributed, but perhaps belonged to a non-Christian school of early Armenian translators. We should add that the Greek philosophical treatises in question are the *Categories* and the *De Interpretatione* of Aristotle, the pseudo-Aristotelian *De Mundo* and *De Virtutibus et Vitiis*, and the *Isagoge* of Porphyry. Assuming the standard Greek texts of these, Mr. Conybeare here records all the various readings disclosed by a collation of the Armenian versions, giving those of the Pavia codex in a special Appendix. He also prints in full the relevant portions of this codex in Armenian, and gives for frontispiece a collotype facsimile of one of its pages. Even to one who does know Armenian, it is a pleasure to examine such a satisfactory piece of original work.

MR. JAMES THIN, of Edinburgh, has issued a Catalogue of Books on Oriental Languages and Literature, which is particularly full under the headings "Hebrew" and "India." In many cases the prices affixed seem to us cheap.

REPORTS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Jan. 23.)

A PAPER was read on "Recent Diggings on the Castle Hill, Cambridge," by Prof. T. McKenny Hughes, who began by reading some extracts from a recently published work by the greatest of our scientific excavators, General Pitt Rivers (*Excavations in Bokerly and Wansdyke*, vol. iii. p. 30, &c.). "Tedious as it may appear to some, to dwell on the discovery of odds and ends, that have no doubt been thrown away by their owners as rubbish. . . yet it is on the study of such trivial details that archaeology is mainly dependent for determining the date of earthworks, because the chance of finding objects of rarity in the body of a rampart is very remote. . . It will probably strike future archaeologists as re-

markable, that we should have arrived at the state of knowledge we now possess about ancient works of high art, and yet have paid so little attention to such questions as . . . what kind and quality of pottery was in use at different periods. . . If the forms and quality of these common things at different periods can be determined, they form reliable and constantly recurring evidence of the age of the works with which they afterwards became associated. Next to coins, fragments of pottery afford the most reliable of all evidence . . . and when the kilns are discovered, the distribution of their products will be a means of tracing the trade routes. . . In my judgment, a fragment of pottery, if it throws light on the history of our own country and people, is of more interest to the scientific collector of evidence in England than even a work of art and merit that is associated only with races that we are remotely connected with." Prof. Hughes went on to say that, having more than once carried on excavations with General Pitt Rivers, he had had opportunities of observing the value of his methods, and agreed entirely with him in the views expressed in the above-quoted passages. There were, of course, early tentative stages in such investigations when the material data gathered were as yet insufficient to found upon them large generalisations. Yet it was useful to record the bits of evidence obtained from time to time; and when all the facts had been collected and established, if any history did not accord with the results arrived at by such methods, so much the worse for the credit of that history. With such views he ventured to offer what appeared to him the most probable inferences to be drawn from the objects he had seen dug up on and around the Castle Hill. He exhibited maps and sections of the ground, and described the position where various objects had been found, and gave the following summary of the history of the Castle, as deduced from his own observations. He mentioned that he was indebted to the courtesy of Mr. Gibson, the Superintendent of H.M. Prison, for the information when excavations were made and for permission to examine them. Referring to his diagram, he explained that the earliest evidence points to a time when there was an irregular promontory running out towards the river above Magdalene College. There was then no mound upon it, and it sloped gently towards the river. All over this part of the hill, as well as along the river on both sides, lived Romans and Romanised Britons, and they, as usual, deposited their refuse and broken pottery in pits all over the area about their dwellings. In every subsequent excavation these fragments were thrown up and were still more broken and scattered. He pointed out that the occurrence of scattered bits of Roman ware in an embankment made it more probable that the construction was post-Roman than Roman. Then came a time when the slope of the promontory down to the river was scarped, and the material so obtained was thrown up on the highest point of the rising ground, to form the great mound with a steep continuous face to about the level of Chesterton Lane by Magdalene. This explained why the mound was largely made of chalk, which does not occur on the top of the hill, but crops out on the scarped slope; and how chalk appears above gravel in it. He then speculated upon the age of the mound. He thought it could not be sepulchral, seeing that the hill was scarped on the river side as if for defence. This and the occurrence of small fragments of Roman pottery in it made it improbable that it was British or Roman, or even a pre-existing British or Roman mound modified and occupied in later times. So we were brought down to the age between the Romans and the Normans; and in this time he thought it possible that the Danes, who occupied Cambridge about 875, may have thrown it up and made the deep ditch on the N.W. side, of which he thought traces could be still observed. But the most probable idea was that the hill was covered with houses until the arrival of the early Normans, who threw up a mound with a wooden fort on the top, and protected it with a ditch and palisaded rampart; and that the later Normans built a stone castle, including within its outer walls the original mound, and surrounding the whole with extensive earthworks, of which a great part could still be traced by the

Storey's Almshouses and in Magdalene grounds. He contended that the Romans never threw up such irregular earthworks, or pitched their camps on such irregular ground; that the Roman occupation of this area belonged to the quiet times when camps of advancing legions were no longer needed; and that there was no evidence that this was the site of Camboritum, the similarity of name being the only reason why it was referred to Cambridge, whereas Cambridge and Cam were quite new words. He exhibited fragments of Roman pottery from the earth of the mound and of mediæval pottery from its lower slope, explaining the manner of occurrence of these relics, and of the human bones found in the recent excavations, and stated that he relied chiefly on their mode of occurrence and distribution in support of the views he had laid before the society.

VIKING CLUB.—(Thursday, Feb. 2.)

T. MCKINNON WOOD, Esq., Jurl, in the chair.—A paper on "Scandinavian Art in Great Britain" was read by Mr. J. Romilly Allen, who commenced by saying that the period of the Viking invasions of Great Britain was known historically from the Anglo-Saxon Chronicle and other annals, while the area permanently occupied by the Northmen could be very accurately determined without any historical evidence, by means of place-names and archaeological discoveries. The characteristics of the art of Scandinavia and of Great Britain during the period immediately preceding the Viking conquests were very fully explained. The typically Celtic and Anglo-Saxon objects imported into Scandinavia, and the typically Scandinavian objects found in Viking graves and hoards in Great Britain, were next dealt with, it being pointed out that, while the former were valued by the Northmen on account of the intrinsic beauty of their workmanship, and even carried back to their native land and buried with them, the latter were introduced into this country partly by commercial intercourse and partly by conquest. The influence exercised upon the art of Scandinavia and of Great Britain by bringing the Pagan Northmen into direct contact with the Christianised Celt and Anglo-Saxon was investigated at some length. The author observed that, although the number of monuments and objects found in Scandinavia, exhibiting mixed Celtic and Northern art, or Anglo-Saxon and Northern art, was extremely small, yet there were districts in Great Britain, more especially the Isle of Man and the adjacent coasts of Cumberland, Lancashire, and North Wales, where monuments exhibiting Scandinavian influence were comparatively plentiful. The paper concluded with a careful analysis of the specially Scandinavian peculiarities of the geometrical patterns, zoomorphic designs, and figure-subjects taken from the mythic-heroic Eddic poems, which occur on the early Christian monuments within this area. Certain patterns formed of chains of rings were shown to be common to the Manx crosses and fonts in Swedish churches. In the interlaced work there was a tendency in the bands to bifurcate and break off into scroll-like terminations. In the zoomorphic designs the beasts usually had only two toes instead of three, the bodies were covered with scales, the attitude with the head bent back was peculiar, a crest issuing from the head formed interlacing convolutions with fin-like appendages in places, and the junction of the legs with the body was conventionally indicated by spirals. The mythological subjects were taken chiefly from the story of Sigurd Fafni's Bane which is to be found first in the Elder, or Poetic Edda, occurring subsequently in the Völsunga Saga, and also forming the basis of the old High German Nibelungenlied. Examples of scenes from this legend were to be seen on crosses at Kirk Andreas, Jurby, and Malaw in the Isle of Man, and on the carved woodwork of the doors of churches in Sweden. The bound Loki and Thor fishing for the Midgard worm occurred at Gosforth in Cumberland, and Weyland Smith at Leeds, and Halton in Lancashire. The paper was illustrated with numerous photographs and rubbings, among the latter being those of the tympana of doorways at Hovingham, Notts, Southwell Cathedral, and St. Nicholas, Ipswich, which show very marked Scandinavian influence.

ANGLO-RUSSIAN LITERARY SOCIETY.—
(Tuesday, Feb. 7.)

E. A. CAZALET, Esq., in the chair. Among those present were Mme. de Novikoff, Col. Davis, Mr. Machin, Mr. Delmar Morgan, Captain Thornton, Captain Rozhdestvenski, and Messrs. Cunningham, Archibald Constable, Wilson, and Arthur A. Sykes. Mr. J. Goldsmith Procter gave a description, illustrated with photographs and other exhibits, of his eight months' voyage in 1890-91 on the expedition despatched by the Anglo-Siberian Trading Syndicate. He detailed the various incidents of the voyage round the North Cape, through the Yugor Straits south of Waigatz Island, and into the Kara Sea, and pictured the golden reflection of the ice-fields, the mirage, and the occasional tropical heat of those northern latitudes. The first stay of the *Biscaya* was at the hamlet of Golchika on the Yenisei estuary, 300 miles within the Arctic circle. Here they were entertained by Mr. Kitmanoff, owner of the store. Thence the *Biscaya* proceeded southward to Dudinskoi, where the influential merchant Sotnikoff resides, and Turnkhanak, at the confluence of the Tunguska. On September 23, their agent, Mr. Lee, fell overboard, and was drowned in the rapid current of the Yenisei. On their downward course, which was hastened by the rapid approach of winter, they met settlements of exiles, who, on the whole, seemed happy and contented. The river navigation was extremely dangerous in parts, especially when going through the Kamui rapids. Hardly twenty-four hours passed without some accident occurring. On October 25 their thirteen weeks' journey ended at Yeniseisk, two days before the river became frozen over. Both at that town and at Krasnoyarsk the ship's party were received with unbounded hospitality, especially on Christmas and New Year's Day. Mr. Procter being suddenly recalled to England from Krasnoyarsk, returned by sledge in company with a Russian officer. As they approached the Urals the clear and sunny, though piercingly cold, Siberian climate gave way to the fogs and snowstorms of European Russia. The tediousness of their journey was enlivened by very frequent upsets into six-foot snow-drifts. On the whole Mr. Procter's experiences gave the impression that Siberia—as indeed, others have lately discovered—is a land with a splendid climate and overflowing with the milk of human kindness, and that it only needs properly opening up with the new Trans-Siberian railroad to be properly appreciated.—Mr. Machin, ex-tutor to the present Tear, proposed, and Mr. Delmar Morgan seconded, a vote of thanks.—Mr. Constable also spoke, and presented an extract-book to the society.

FINE ART.

English Book-Plates: an Illustrated Handbook for Students of Ex-Libris. By Egerton Castle. (Bell.)

COLLECTORS of English book-plates—and these are now numerous enough to “run” a monthly magazine of their own—will welcome the appearance of this excellent and seemingly “handbook for students of *ex-libris*” that has been compiled by Mr. Egerton Castle. Hitherto the *Guide to the Study of Book-Plates*, issued twelve years ago by the Hon. J. Leicester Warren (Lord de Tabley) has been the standard work on the subject: a volume, as Mr. Castle informs us, now out of print and scarce. Written for and from the point of view of the serious and enthusiastic collector, the *Guide*, with its elaborate catalogues of dated English and foreign plates, and its tabulated lists of English and foreign *ex-libris* engravers, was hardly a book to attract the general reader, though it was indispensable to the painstaking student. Mr. Castle has handled the subject in

a somewhat lighter and more discursive style. He dwells repeatedly upon the popular aim of his volume; it is not designed, he says, for “established collectors,” “but rather for the guidance of the average book-lover”; but there is no doubt that anyone who has mastered the contents of his little book will have gained a sufficiently comprehensive knowledge of English *ex-libris*.

The progress that has been made during the last few years in the scientific and systematic knowledge of book-plates may be gauged by the increasing complexity of the terminology of the subject. The simple divisions that were adopted and rendered classical by Mr. Warren are broken up into elaborate subdivisions by Mr. Castle, and by the other contemporary collectors into whose labour he has entered, and whose methods he has adopted. “Early Armorial” plates are considered under the headings of “Tudoresque,” “Carolinean,” and “Restoration”: the “Georgian” group of armorial plates, styled by Mr. Warren as “Jacobean,” “Chippendale,” and “Festoon,” are classified by Castle “Early, Middle, and Later Georgian”; while an elaborate system of descriptive nomenclature—“Book-piles,” “Library Interiors,” “Portraits,” “Allegories,” “Vignettes,” “Symbolic,” “Seals,” “Genre,” &c.—has been invented for the classification of non-heraldic plates, ancient and modern.

An important feature of the book is the prominence with which it treats of modern book-plates—the book-plates designed during the last fifty years, which did not at all fall within the scope of Mr. Warren's volume. To some thorough-paced collectors, who scorn to admit any modern work into their cabinets, this may be regarded as something of a grievance: but those who value book-plates chiefly for their artistic qualities, and as examples of design, will welcome the large amount of modern work reproduced in the volume; for it cannot be doubted that some of the most beautiful and imaginative book-plates ever executed have been produced during recent years, and are the result of the modern revival of interest in the subject. The later pages of the volume, comprising designs by Sir John Millais, Caldecott, Marks, Crane, Kate Greenaway, Erat Harrison, Alan Wright, Gleeson White, and a host of other able designers, are charmingly full of artistic suggestiveness; and the four plates by Mr. Sherborn—one of the most prolific, certainly the ablest, living engraver of *ex libris*—printed direct from the metal plates, are well worth the whole price of the volume. Alike in their delicate technique and in their decorative richness, they are worthy of being set side by side with the productions of the Behams and the other “Little Masters” of sixteenth-century Germany. A few able modern designers of book-plates that have been omitted might have found a place in the volume, very notably Mr. G. R. Halkett, who has executed some of the best modern *ex-libris*, and whose designs, by the way, have repeatedly obtained the left-handed compliment of being pirated by means of unacknowledged and slightly altered reproductions. The illustrations, both of ancient and modern work, are throughout excellent;

so far as we have noticed, only one of them—the reduced version of Mr. Charles Ricketts's admirable book-plate for Mr. Gleeson White—may be regarded, in its dull blackness and want of graduation, as inadequate and a failure, as may be seen by comparing it with the larger version given in the *Ex-Libris Journal* for December 1891.

Mr. Castle's practical directions as to the removal, restoration, classification, and preservation of book-plates are excellent and to the point; and his remarks on “The Choice of a Book-Plate” might be profitably considered by those about to decorate the contents of their library with a “mark of possession.” J. M. GRAY.

THE ROYAL SCOTTISH ACADEMY.

THE present exhibition of the Royal Scottish Academy may be said to mark an epoch in the annual displays of that body, so markedly different in general appearance is it from any of its predecessors. The Academy—greatly, it is understood, through the influence of Sir George Reid, their excellent and judicious president—have resolved upon exhibiting far fewer pictures than heretofore, and upon demanding a considerably higher standard of excellence in the works hung upon their walls. The result has been that no more than 517 exhibits are this year shown, little more than half the number visible in recent exhibitions. And in this case the part has certainly proved much greater than the whole; for the pictures are now all well hung in three, and, in the case of larger works, in only two rows, and the galleries are rid of much indifferent work, such as on former occasions was merely distracting and displeasing in effect. The general appearance of the rooms, too, has been greatly improved by the covering of the walls with well chosen drapery of a sober tone of “old gold” as a background for the pictures; by the disposal of the works of sculpture throughout the various rooms, instead of their being grouped together as formerly, in a monotonous and formal row in the South Room; and by the removal of the sloping sides beneath the arches separating the various apartments, a device, formerly adopted to increase the available extent of well-lighted wall space, which greatly interfered with the effect of the vista of sequent rooms. Altogether, the general effect that has now been attained is excellent; and the exhibition has less the appearance of a great dealer's shop, in which pictures, good, bad, and indifferent, were crowded together for sale, and more of the aspect of a gallery, in which selected works of art have been brought together, so arranged that their aesthetic qualities may be seen to the best advantage.

The exhibition is, with an exclusiveness rare on former years, a display of Scottish art; no foreign picture whatever has found a place upon the walls, and the exquisite “Antique Juggling Girl” of Sir Frederic Leighton—visible to the London public at the Guildhall not long ago—is the only important work by an English painter that is included.

On the other hand, the examples of Scottish art that are shown are somewhat more widely varied than usual. The election to the ranks of the Academy of men like Mr. James Guthrie, Mr. E. A. Walton, Mr. J. Lavery, and Mr. George Henry—artists whose work is typically representative of the “impressionistic” aims and methods of the West of Scotland school of painters—is gradually having its effect; and the works of these painters and of others in essential artistic sympathy with them, has assumed due prominence in the present display. One of the most powerful

pictures that the exhibition includes is "Midsummer," the diploma work of Mr. Guthrie, a marvellously brilliant rendering of vivid sunlight, poured through leafage upon a party of girls seated in a garden beside the tea-table. Of his work that is best known to the London public—his exquisitely refined work in pastels—Mr. Guthrie shows two examples, one of them—his girl winding silk at the "Window Seat"—a thing of ineffable grace and delicacy, certainly the most remarkable of the contents of the Water-colour Room, as his "Midsummer" is one of the most striking among the oil pictures. Mr. Walton, another of the strongest of the Glasgow painters, is hardly at his best this year, though he shows two original little landscapes and a clever half-length of "Sir James King, Bart."—an altered version of a full-length presentation portrait, in Lord Provost's robes, which he lately executed. Mr. George Henry has two singularly brilliant fancy studies of heads—the "Girl with Straw Hat" and "A Gipsy"—which, in the crisp incisiveness of their handling and the peculiar quality of surface attained in the flesh, no less than in the vigour of facial expression which they depict, are strongly suggestive of the art of Frank Hals. From Mr. E. A. Hornel we have one of those large decorative subjects with which he delights to deal. "Springtime" he titles it, and it shows a party of gaily-dressed children shouting at play among brilliant many-coloured blossoms. Obviously there is little attempt in it at fidelity to actual nature; its *raison d'être* lies wholly in its chromatic splendour, in its power and success as a study and experiment—much on the lines of Japanese art—in the harmony and contrast of vivid pigments. Mr. John Lavery, too, is prominently represented by his "Night after the Battle of Langside," an impressive rendering of the beginning of that flight of Queen Mary from the fatal field which ended in an English prison. A few important pictures come from the Scottish artists settled in London, including a vigorous female portrait and three forcibly painted coast and country scenes from Mr. J. R. Reid; a clever, if rather forced, full-length portrait of a boy, and a much finer cabinet-sized head of a girl by Mr. Pettie; and, very notably, a coast scene with figures by Mr. Tom Graham, "Noonday," a picture especially remarkable for its truth of relation and lighting, and for its admirable feeling of atmosphere.

The Edinburgh artist whose work shows most definite advance this year is Mr. Allan Stewart, who depicts with much verve and grace of draftsmanship, the departure of Prince Charles from Scotland, in "1746," after Culloden. In composition, in the general disposition of its masses and groups, the picture owes something to the example of Mr. Orchardson's "Napoleon on board the *Bellerophon*"; but it possesses enough of independent artistic charm to be a worthy work of art. Mr. G. O. Reid shows his "Baptism at Balmoral of the Child of the Prince and Princess of Battenberg," a clever and effective rendering of one of those state ceremonials which it is so hard to treat artistically; and also a telling and well-painted subject of historical genre, "Cromwell contemplating a Portrait of Charles I.," as well as two portraits, of which the finer is a bust of "A. Blair-Spence, Esq., of Dundee." Some pleasant renderings of child-life come from Mr. Gemmell Hutchison, Mr. W. S. MacGeorge, and Mr. Robert McGregor. The last-named artist also exhibits a particularly silvery and harmonious rendering of a long stretch of sand and sea with the figures of "Shrimpers" returning from their labours. Mr. C. M. Hardie's best works are two small Meissonnier-like subjects, "At the Bell Inn" and "A Cobbler

would a-fishing go"; and Mr. Hugh Cameron is represented by several of his graceful and delicate coast scenes with figures. Only one of the exhibiting artists essays the themes of sacred art, Sir Noel Paton showing two small but beautifully finished and impressive subjects, "Vade Satana!" and "Ezekiel's Vision of Dry Bones." The most notable of the landscapes in the exhibition is Mr. Lawton Wingate's "On the Headrig," a spring scene, full of exquisite purity and clearness of lighting; though Mr. W. D. McKay, Mr. Robert Noble, Mr. J. C. Noble, and Mr. James Paterson, among others, figure prominently. As usual, Sir George Reid's portraiture stands at the head of this department. He is represented by a fine half length of Prof. Blackie, another similarly-sized rendering of Dr. Grub, with his keenly observant, aged face, and a bust portrait of Mr. Cowan, of Beeslack; and he also exhibits one of his most accomplished flower-pieces, a study of red and white roses. Other excellent portraits are contributed by Mr. R. Gibb; and Mr. M'Taggart has a singularly forcible portrait of himself, admirable so far as it goes, but which might advisably have been carried very much further. Mr. M'Taggart's most important exhibit, however, is a garden-scene with figures, "Blythe October," marvellous in the brilliancy of its lighting, the force of its colouring, and in its telling expression of whirling breeze and motion. The finest example of animal painting that the walls have to show is Mr. Robert Alexander's low-toned subjects, "Watching and Waiting," a keeper with terriers and greyhounds; while we have a remarkable effort in decorative art in the design of sporting Cupids for a ceiling at Abolour by Mrs. R. A. Traquair, a lady who has produced some remarkable mural painting in Edinburgh, and who is also known, to a narrower circle, by her still finer work in illumination and missal-painting.

In the Water-colour Room, the most prominent exhibits are Mr. Tom Scot's dramatic rendering of a scene from the old ballad of "Jamie Telfer of the Fair Dodhead," two very effective landscapes by Mr. R. B. Nisbet, Mr. H. W. Kerr's admirably modelled head of "A Galway Fisherman," several boldly touched brilliantly coloured subjects by Mr. A. Melville, and two charmingly delicate examples of animal-painting by Mr. Edwin Alexander. In the department of sculpture the exhibition includes little of out-standing merit, with the exception of several powerful bronze heads, by Mr. Pittendrich MacGillivray, a good portrait bust and some examples of monumental bas-relief by Mr. Birnie Rhind, and Mr. D. W. Stevenson's fine bust of Miss Allan Jamieson.

NOTES ON ART AND ARCHAEOLOGY.

DR. MAX OHNEFALSCH-RICHTER, to whose excavations in Cyprus during the past twelve years we have from time to time called attention in the ACADEMY, has now nearly completed a work in which he sums up his archaeological results, to be entitled *Kypros, the Bible, and Homer*. It will consist of about five hundred pages of letterpress, royal quarto, illustrated with no less than 219 plates, of which nine are coloured. The author deals first with the earliest prehistoric civilisation, which has resemblances to that of Hissarlik, and which he thinks to be of Thracio-Phrygian origin. He then takes up the Phoenician colonies, who have left the oldest known Phoenician inscriptions, possibly of the age of Solomon; and, finally, he treats of the period when Cyprus was the great mart of trade between Greece and Egypt, and a centre of metallurgy. Special attention is given to

sanctuaries associated with the holy tree, which the author has systematically excavated; and to the class of black-figured vases of the sixth century B.C., manufactured in Athens specially for Cyprus, which he claims to have been the first to discover. The English edition of the book will be published by Messrs. Asher & Co., of Bedford-street, with an introduction by Mr. W. E. Gladstone.

MR. T. FISHER UNWIN will publish next week a series of illustrations by the Flemish artist, Johannes Stradanus, to the *Divina Commedia* of Dante. The designs, about twenty-four in number, are executed according to the technique of chiaroscuro, and are reproduced in facsimile both as to size and colour. Stradanus was employed in the tapestry factory established by Cosimo de Medici, and he is highly rated by the Florentine painters, Giorgio Vasili and Francesco Salviati, for his powers of invention. The volume will contain the original notes of Stradanus, side by side with the English translation; and will also have introductory essays by Mr. John Addington Symonds and Signor Biagi, librarian at Florence.

WE have pleasure in recording two excellent appointments in the Colleges of Arms of England and Ireland. Mr. Arthur Vicars has been appointed Ulster King of Arms, in succession to the late Sir J. Bernard Burke; and Mr. Everard Green, has been appointed Rouge Dragon. Both gentlemen are well known as skilled and enthusiastic antiquaries, with an especial knowledge of heraldry, and they will undoubtedly fill in a most effective manner the posts which they now hold.

A SERIES of articles upon the Tate Collection, written by Mr. M. H. Spielmann, and illustrated with reproductions of some of the most important pictures in the collection, will be commenced in the *Magazine of Art* for March.

AN exhibition of water-colours by members of the Dudley Gallery Art Society will be opened next week at the Egyptian Hall, Piccadilly.

WE may also mention that there is now on view, at the Burlington Fine Arts Club, a very interesting collection of the works of Luca Signorelli.

THE partnership between Messrs. Albert Hildesheimer and C. W. Faulkner has been dissolved; but the latter will continue to carry on the business of publisher of Christmas cards, &c., at 41, Jewin-street, E.C.

THE Launceston Historical and Scientific Society, of which Mr. Otho B. Peter is the hon. secretary, is endeavouring to raise a fund of £150, in order to purchase, excavate, and fence the site of Launceston Priory. This Augustinian convent, founded in the reign of Henry I., in continuation or expansion of a house of secular canons which is mentioned in Domesday, was dissolved in 1539, and subsequently fell into such complete ruin that not a single stone was left above ground, and even its exact site appeared uncertain. About three years ago, however, owing to the construction of a railway close by, several sculptured fragments were discovered; and within the past two or three weeks, by the courtesy of Mr. Frood, an ex-mayor of Launceston, who owns a part of the Priory meadows, explorations are being steadily pursued. Bases of piers, portions of arches, and fragments of tombs and tiles have already been found; and last Saturday the outer 3 ft. 6 in. wall of the return block of buildings west of the cloister square was struck. It is now desired to preserve these interesting remains *in situ*; and the Bishop of Truro has written warmly approving the scheme.

THERE has lately been found at Chiusi, the ancient Clusium, a bronze head of a wolf, closely resembling in technique that of the celebrated Wolf of the Capitol. As the former is manifestly of ancient Etruscan workmanship, it supplies a very strong argument against those who have maintained that the latter is of mediæval origin. On the other hand, the recent examination of the Lion of St. Mark for purposes of repair has conclusively demonstrated that it was made in the twelfth or thirteenth century; it is composed of little pieces of bronze, fastened on to a framework of iron—a mode of manufacture far removed from that of the Etruscans.

ON behalf of the Italian Ministry of Public Instruction, Signor R. Mosconi, of Rome, has published a series of photographs, entitled "Apulia Monumentale." They are 235 in number; and they give an admirable view of the wealth of mediæval architecture—Norman, Swabian, Angevin, and Aragonese—to be found in Bari and the adjoining provinces. They are sold separately, unmounted, at one franc.

THE STAGE.

"THE BAUBLE SHOP."

ONE night last week I went to Mr. Wyndham's theatre, to see "The Bauble Shop," by Mr. Henry Arthur Jones. Whatever be the defects of his work, anything by Mr. Jones is sure to contain a good deal that is vivid and fresh. Mr. Jones writes excellent dialogue, has a very pretty wit, and in its exercise he is often guided by his gift of clear observation. If his work lay in a direction other than that of a purveyor of popular things for the theatre—other than that of a writer whose first obligation must be to study the requirements of the ordinary market in which the playwright's goods are asked for—his work, very likely, might become actual literature. As it is, that is hardly possible, for to choose the stage as the especial field of your endeavour in writing is to choose the thing in which—if you are to be heard at all—you are bound to please not the few who know, but the many who do not know what literature really is. Putting the past aside—our great dramatic past, with its quite different conditions—hardly a man of the first rank in literature has succeeded—many have not even tried to succeed—with writing for the boards; and hardly a man who has succeeded with his writing for the boards has taken serious rank in literature. Mr. Jones himself, as one, and one of the most interesting, of several clever playwrights of our day, has tried, has aspired, has done his best, to reconcile the irreconcilable. He has real sympathies with literature; he says smart things, and poetic; but his sympathies with literature have seldom, that I know, led him—as they must lead continually the exquisite writer of narrative fiction or of formal and professed poetry—to abandon the utterance effective at the moment; to forego the telling effect; to substitute the subtler thing people must think over, and which gains by long acquaintance, for the thing which impresses at the first vision of it—for the firework that goes off. To emphasise, to exaggerate, to lift the voice unduly—to be clever always and only to be occasionally true—that, in my own humble but maturest opinion, is

the inevitable fate of the really gifted writer who, in these modern times, shall address himself alone to the stage. It may be a gallant effort, the effort to obtain at once the enormous money rewards and the notoriety of purely popular approval, along with the artistic and intellectual triumphs of the work that is done for the refined and the few. Gallant, but doomed to failure—the two crowns cannot sit, that I can see, upon the same head—not, at all events (if I may leave my simile), until the English public is different totally from that which it is to-day. None the less do we respect in a dramatist like Mr. Jones the very frequent pre-occupation with literary form, the endeavour to observe with freshness and to record with charm.

Suffering of necessity from that which I might have described as the very conditions of popular success—and a popular success, let me hasten to say, it has in fullness achieved—Mr. Jones's new comedy happens to suffer also in another particular. It is erected, skilfully enough, on a false foundation. It is built upon sand. The almost tragic mental disturbance which is its main interest—the fear entertained by the hero of the play that his public career is to be ruined by the spiteful Puritanism of his opponent, Mr. Stoach—could never have occurred. The circumstances warranted no such apprehension as that under which Mr. Jones's eminent politician, Lord Clivebrook, quailed: they would have warranted no such apprehension even from a newly-fledged curate; not even from a junior clerk at the Admiralty—least of all from a man who had been capable of marshalling a party and of leading a Parliament. If Mr. Jones frequented, as a gossiping newspaper has carefully informed us, the House of Commons very much last session, so that his friends taxed him with intending a political play (which indeed, in all seriousness, we wish had been his proposal), he frequented it to but little purpose, so far as concerns this present comedy. More may come hereafter. Without a single visit upon Mr. Jones's part, there might have been produced, as there is now produced, upon the Criterion stage, the likeness of a particular room—the room that is occupied at this moment by "our venerated leader." When the likeness of it is produced, it has exactly the value, for dramatic purposes, of a real horse, a real hansom, or real water. It counts for nothing. Yet the likeness of the particular room is about the only likeness to anything in the House—in the forms of it, in the spirit of it—which Mr. Jones has obtained. His politicians are politicians *pour rire*, much as the Quakers in "The Dancing Girl" were Quakers *pour rire*. They are all politicians *pour rire*, with the exception of Mr. Stoach. He, in his starched and egotistic Puritanism, in his narrow and unbending hatred of broader, better people than himself, and of those faults of others which are but "motes" in comparison with his own "beam," is a scarcely exaggerated portrait of the political "unco' guid" in his latest development, a development peculiar to our own generation; and Mr. Jones hits him hard, and hits him justifiably.

I have spoken with great plainness about the faults—the defects almost inevitable, the defects not at all inevitable—of Mr. Jones's play. One dislikes them, and yet one is inclined to forgive and forget them; for, notwithstanding their large presence, the piece is thoroughly interesting. Mr. Jones himself believes, I am sure, in his people. He writes about them with force; he writes about them with wit—I mean, it is with wit and with force that he makes them express themselves. Delicate, finished studies—studies of deep originality—they perhaps are not; but they are very serviceable, acceptable, stage-presentations; and observation—real observation of our world to-day—has counted for something in the making of them. They are well conceived, if not quite finely conceived; and players of such various capacities as Mr. Charles Wyndham, Mr. Somerset, Mr. Day, Mr. Aynesworth, Mr. Valentine, Miss Fanny Enson, Miss Moodie, Miss Ellis Jeffreys, and Miss Mary Moore give absolutely adequate interpretation and embodiment to all the persons of Mr. Jones's drama.

FREDERICK WEDMORE.

STAGE NOTES.

ON Tuesday, February 21, the Independent Theatre Society will present Mr. George Moore's three-act play "The Strike at Arlingford," at the Opera Comique Theatre. The cast will consist of Messrs. Bernard Gould, Charles Fulton, and Charles Rock, Miss Elsie Chester and Miss Florence West. On the following Friday the play will be performed by the same company in the Gentlemen's Concert Hall at Manchester, where a branch of the London Independent Theatre is in process of formation, with Mr. Charles Hughes as president. Towards the cost of the London performance Mr. George Sims is contributing £100, in accordance with the terms of his challenge to Mr. George Moore.

MUSIC.

THE POPULAR CONCERTS.

LAST Saturday afternoon the programme opened with Schubert's Quartet in A minor. It would be difficult to find a more sympathetic leader than Lady Hallé for that most characteristic of the composer's works: she reads the music with charm and refinement, and with a certain affection; and, if we are not mistaken, Schubert is one of her musical idols. Mlle. Ilona Eibenschütz played Beethoven's Sonata in C Minor (Op. 111). She has already been heard several times in that difficult work. Her skill in the matter of technique is great, and she displays intelligence. Moreover, she is earnest, but at times there is a certain excitability which robbed especially the opening Allegro of some of its breadth and dignity. Mlle. Eibenschütz is, however, young, and in time she will doubtless acquire proper self-command. Mr. G. Henschel's five vocal Quartets with pianoforte accompaniment were performed by Mrs. Henschel, Mlle. Janson, Mr. Shakespeare, and the composer, with Mr. Henry Bird at the pianoforte. The German words are translations of some quaint old Russian poems. The music throughout is very clever, and full of delicate charm. The two most attractive numbers are the simple, heartfelt Andante in D, 6-4 time, and the lively Allegro in G minor with its unequal

phrases of three and of five bars. The Quartets were admirably rendered and well received. The programme included the delightful Gipsy Song of Brahms (Op. 103).

On the following Monday Dvorak's Quartet for strings in C (Op. 61) was produced for the first time at these concerts. The work was written soon after the "Stabat Mater," considered by many the composer's masterpiece. The Quartet under notice, so far as structure is considered, is not difficult to follow; but the movements, with exception of the Finale, are long, and, moreover, full of intricate workmanship and harmonic subtleties. At first hearing it seems as if it were somewhat over elaborated, but it may be that the ear is too much occupied with matters of detail for the music to produce its proper effect. This is especially the case with the Adagio movement in F. Here, at moments, it appears, indeed, as if the composer had

modelled his music on the last Beethoven Quartets, but without the depth of thought which determined both the form and phraseology of those marvellous works. The Scherzo is long and not specially characteristic, but its Trio is fresh and pleasing. The Finale is full of life and humour. There may be in it the spirit of Father Haydn, but it contains also much of the restless spirit of our day: it forms a most effective close. This Quartet, having at length found its way into a Popular programme, is sure to be, as it deserves, soon repeated. It was well played, under the leadership of Lady Hallé. Mlle. Eihedschutz's two short Mendelssohn solos were not particularly attractive, nor was her reading of them effective. M. Eugene Oudin was the vocalist. He sang songs by Franz, Grieg, and Cowen, and for an encore, Mr. A. Hervey's graceful "Veilchen."

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